DOCUMENT RESUME

ED 277 017 CS 210 213

AUTHOR	Totten, Samuel, Ed.
TITLE	Teaching Social Issues in the English Classroom.
INSTITUTION	Arizona English Teachers Association, Tempe.
PUB DATE	86
NOTE	216p.
PUB TYPE	Guides - Classroom Use - Guides (For Teachers) (052) -- Collected Works - Serials (022)
JOURNAL CIT	Arizona English Bulletin; v29 n1 Fall 1986
EDRS PRICE	MF01/PC09 Plus Postage.
DESCRIPTORS	Annotated Bibliographies; Censorship; *Classroom Environment; *Controversial Issues (Course Content); Elementary Secondary Education; *English Curriculum; *English Instruction; *Ethical Instruction; Instructional Materials; *Social Problems; Teaching Methods

ABSTRACT

Focusing on the rationales and materials for teaching social issues in the English classroom, this thematic issue contains the following articles: "Introduction: Reflections of Society in Literature" (M. B. Fleming); "Addressing Social and/or Controversial Issues in the English Classroom" (S. Totten); "The Growing Threat to Quality Education: How the Censors are Restricting School Curriculum" (A. T. Podesta and C. Macy); "What Price Academic Freedom?" (R. Ehrlich); "Reflections on Controversial Topics and Their Place in the Public Classroom" (O. McGraw); "From the Other Side of the Desk: A Student's View--'Social Issues in the English Classroom--Here Today, Here to Stay'" (D. G. Hunt); "Teaching Controversial Social Issues: Personal and Professional Tasks for Teachers of English" (A. Molnar and D. R. Walling); "Facing Controversy: An Organization's Role in Addressing the Nuclear World" (S. Alexander); "Controversy Doesn't Have to Find the Teacher" (J. D. Black); "Three Tactics for Teaching Critical Thinking through Social Issues" (J. Beck); "Writing Arguments: Opinion or Informed Position" (P. Luther); "Winning Their Hearts and Minds: An Approach to Teaching the Persuasive Paper" (S. Sulkes); "Using Oral Histories to Address Social Issues in the English Classroom (S. Totten); "Incorporating Science and Technology Issues into the English Curriculum" (R. Yager); "Holocaust Education: Reaching Students and Students Reaching Out" (L. B. Rabinsky); "Three Explorations in Teaching about Peace" (S. Berman); "Student Developed Units on the Nuclear Arms Race" (S. Totten); "Prejudice: Literature in a Conceptual Approach" (M. Kleg); "Making the Most of Cultural Diversity: A Teaching Unit on the Role of Women in Society" (K. Mangelsdorf); "Censorship: A Controversial Study" (S. Totten); "Human Rights and the Study of Literature: Social Controversy in George Orwell's '1984'" (W. R. Ferenkes); "Confronting Controversy in the Classroom with 'The Adventures of Huckleberry Finn'" (L. Bulman); "John Hersey's 'Hiroshima': A Literary Classic for the Classroom" (J. A. Scott); "Controversial Issues in Popular Lyrics, 1960-1985: Teaching Resources for the English Classroom" (B. L. Cooper). A selected annotated bibliography of literature that addresses certain key social issues is also included. (JD)

ARIZONA ENGLISH BULLETIN

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TEACHING SOCIAL ISSUES IN THE ENGLISH CLASSROOM

Volume 29 **Number 1**

Fall 1986

ARIZONA ENGLISH BULLETIN-------A Member of the NCTE Exchange Agreement

The ARIZONA ENGLISH BULLETIN is a publication of the Arizona English Teachers Association, a nonprofit state affiliate of the National Council of Teachers of English. The BULLETIN exists to create effective statewide articulation of English and Language Arts teachers at all levels, to increase awareness of new ideas, programs, and movements in English, and to improve instruction at every level.

Membership in the Arizona English Teachers Association (including a subscription to the ARIZONA ENGLISH BULLETIN) is $15 per year for individuals within the U.S. and $20 per year for institutions or for individuals outside the U.S. (Students $7.50)

The ARIZONA ENGLISH BULLETIN is published three times each year, in the Fall, the Winter, and the Spring. It is supported and subsidized by the Arizona English Teachers Association, Arizona State University, Northern Arizona University, and the University of Arizona.

Back issues since October 1979 can be ordered from the editor for $5 apiece. Issues published during prior years are not available unless they have been picked up for national distribution by the National Council of Teachers of English. A number of such issues are, however, now available through NCTE. They are listed in the NCTE catalog. Check the most recent issue for titles and prices. Copies can be obtained from NCTE, 1111 Kenyon Rd., Urbana, IL 61801.

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Word Processing by Lindy Botkin
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INTRODUCTION: REFLECTIONS OF SOCIETY IN LITERATURE

Margaret B. Fleming

In this special issue of the Arizona English Bulletin Guest Editor Sam Totten has assembled an impressive collection of rationales and materials for teaching social issues in the English classroom. It really needs no introduction, but since Sam asked me to write one, I will take the opportunity to make a few observations based on my own experiences in that generic "English classroom."

I often ask students in my class on methods of teaching literature if they know why it has been traditional for so long to put American literature in the 11th grade curriculum. They almost never know. The reason is that the 11th grade curriculum also includes the study of American history. Yet few high school courses of study exploit the opportunities for related and parallel instruction. Any connection between the literature studied in English class and the history studied in history class has been at best fortuitous and at worst nonexistent.

This sad situation is symptomatic of the almost watertight compartmentalization of subjects that exists in our schools. It is amazing, too, to realize that the situation has not changed much for the last 100 years or so. The emergence of the Writing Across the Curriculum movement, however, is a hopeful sign. We are beginning to realize that a too rigid compartmentalization works to the disadvantage of our students. If they (and administrators and other teachers) believe that writing is valued only by English teachers and should never be required or taught by anyone else, they are deprived of a powerful technique for learning. Similarly, if they believe that discussion of social issues should occur only in the social studies class, they are deprived of a powerful stimulus to thinking about and understanding their world.

Yes, literature can and does provide stimuli also, but we might remember that much of the world's great literature addresses social issues. Latter day classics like 1984 and The Diary of Anne Frank may come to mind immediately, but many older works were also inspired by the current events of their time. Piers Plowman portrays the Peasants' Revolt; in The Canterbury

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Tales Chaucer satirizes the clerical excesses woven into the fabric of medieval life. Shakespeare's history plays had direct relevance to the political situation in England where the aging Queen Elizabeth's reluctance to name an heir caused increasing uneasiness in her subjects and inspired several attempts to stage a coup. One of these, the abortive attempt by the Earl of Essex to usurp power, was accompanied by a performance of Richard II, by then an old play, commissioned by the Earl, presumably as a warning to Elizabeth's subjects of the dangers of self-seeking tyranny. When the rebellion was put down, Shakespeare's company was questioned but absolved of any blame. Essex was not so fortunate; he was executed.

Because of Paradise Lost, we tend to think of Milton as a religious writer. So he was, but he was also a political one. Not only was he a diplomatic writer as Cromwell's Latin Secretary, a post analogous to that of our Secretary of State, but he wrote a whole series of pamphlets on such contemporary social issues as divorce and censorship. Another social critic, Swift, satirized the foibles of governments (among others) in Gulliver's Travels and called attention to the plight of Ireland's poor in "A Modest Proposal," surely one of the world's most brilliant essays. Castle Rackrent by Maria Edgeworth, an early Gothic novel, blames the situation on the widespread institution of absentee landlords.

Many of the Romantic poets were also social militants. Blake criticized social and clerical corruption. Shelley and Byron flouted tradition in their lives and works. Coleridge and Southey, as part of an experiment in communal living, "espoused two sisters, milliners of Bath." Even Wordsworth, whom we may be inclined to think of as meditating among clouds of daffodils or taking solitary walks in the woods, was in France at the time of the French Revolution and wrote, "Bliss was it in that dawn to be alive,/But to be young was very heaven."

In our own country, social issues have inspired many monuments of literary history. The Scarlet Letter deals with Puritan mores as well as individual conscience. Thoreau's "On the Duty of Civil Disobedience" has been an inspiration to conscientious objectors since his own time. Huckleberry Finn attacks racist attitudes and practices. And speaking of conscientious objectors, "I Sing of Olaf" celebrates one of them in cummings's unique style.

Compiling this list has been for me a process of writing as discovery. It's illuminating to realize how many of our greatest works have their genesis in social issues, even though they ultimately transcend those issues. The details of contemporary political intrigue become submerged in such universal themes as individual conscience and abuse of power. But now I'd like to turn to a neglected literary genre, biography, that provides

another window on social issues.

Just as fiction or drama can create "the willing suspension of disbelief" that helps us get inside characters' skins, biography and autobiography can help us understand how real people experienced life. Lack of understanding begets prejudice, and nowhere is this more apparent than in racism, probably our ugliest contemporary social issue.

It's hard for white people to "get inside the skins" of blacks, to understand what they suffer and how they cope with rejection, but one American journalist, John Howard Griffin, came close to achieving the impossible. By dyeing his face and hands, he was able to pass for black, a metamorphosis that gave him profound insight and empathy into the lives of American black people. His book, Black Like Me, became a minor classic of the 60's. Ironically, when what Griffin had done became known, he suffered the same rejection from his community as he would had he actually been black. He was forced out of his home and eventually left the country.

Some portion of the understanding Griffin found can be achieved without taking such drastic steps simply by reading black autobiography. Three that I've read come to mind as providing a wide range of attitudes and hence promoting a more diverse understanding. They are Up from Slavery by Booker T. Washington (Bantam, 1959), The Autobiography of Malcolm X (Ballantine, 1964), and I Know Why the Caged Bird Sings by Maya Angelou (Bantam, 1971). Not only do they shed light on racism, but their writing techniques are so different that they provide good material for literary, as well as social, discussion. In fact, the two are inextricable.

Washington's style is bald, matter-of-fact. He lets the events tell their own story. Although he states,

> My life had its beginning in the midst of the most miserable, desolate, and discouraging surroundings (1),

and provides examples to support the statement, passion is lacking from his narrative. He gives the impression of simply accepting his lot and of being resolved to overcome his disadvantages by sheer determination and hard work. It is likely, given the times in which he lived, that he was running no risk of offending the whites. In his famous Atlanta speech, he used the metaphor of a hand and five fingers to illustrate how the races could cooperate while yet maintaining their essential separation. Today Washington might be called an Uncle Tom, but in his own day he was a mover and shaker.

Malcolm X's autobiography is diametrically different; it emanates passion. Malcolm X is an angry man, a man who hates white people, who speaks unequivocally of "'the devil' in the very nature of the white man (268)." And reading the story of his

life, full of terror and violence and drugs and discrimination, makes it easy to understand his anger. Writing a century later than Washington, in a climate of greater tolerance, he could repudiate totally the attitude of compliance and cooperation espoused by Washington. Many exciting possibilities exist for discussion and debate comparing the structure, the diction, and the tone of the two works.

Maya Angelou's autobiography is more balanced in its tone, as well as more artistically written, than either of the others. Although Angelou recounts incidents of cruel and violent prejudice and confesses that the stereotype of the happy-go-lucky black enrages her to the point of paranoia, many portions of her book describe the universal experiences of growing up. Some are embarrassing, some amusing, some frustrating, some proud--all of them part of her growth to maturity as a strong, self-reliant black woman. Angelou is a compelling story-teller. Her prose is lyrical; she is a poet who has taken autobiography for her province. Here is her description of an experience almost everyone can identify with:

> . . . a green persimmon, or it could have been a lemon, caught me between the legs and squeezed. I tasted the sour on my tongue and felt it in the back of my mouth. Then before I reached the door, the sting was burning down my legs and into my Sunday socks (3).

Reading these books can help students understand the lives of others from the inside, can help them see racism, not as an abstract problem, but as an insidious evil that undermines the lives of people they have come to know and identify with. Fiction has this power also, but in many cases autobiography is more immediate, more compelling, because its truth is literal.

I don't want to imply that I think literature should be studied only as a means to understanding social issues. Its reality is more complex than that. But social context is part of the fabric of literature. The moral choices of characters in fiction or subjects in biography are highlighted against the background of larger social and political issues. Seeing these for what they are is one of the many ways to increase understanding of the art of literature.

The articles that follow address numerous concerns that English teachers have about both content and pedagogy. In themselves they illustrate, as do my remarks above, that social issues provide fruitful subjects for writing and, by extension, for teaching both writing and thinking. There is a wealth of material here to stimulate thought, provoke questions, suggest answers, prompt inquiry, and promote more effective teaching at many levels.

ADDRESSING SOCIAL ISSUES IN THE ENGLISH CLASSROOM

Samuel Totten

> It is one thing to have heard and read something; that is, merely to take notice; it is another thing to understand what we have heard and read; that is, to ponder.
>
> --Martin Heidegger

Day in and day out people around the world are flooded with a sea of information -- by their newspapers, radios, televisions -- about both major and minor societal problems. In a world glutted with information, however, such news evaporates from our consciousness almost as quickly as turning a newspaper page or switching to another channel. Few take the time to probe for any meaning that such events hold for themselves, their society, or their relationships to others, whether family, friend or foe. This is not only unfortunate but, in a world as interdependent as ours, it could prove dangerous.

By its very nature a democracy needs citizens who are aware, informed, and critical, in the best sense of the word. And it seems as if the schools have a special responsibility to prepare our students to become such citizens. To do so it seems imperative that the schools need to deal with the "burning" issues of the day, and not in a perfunctory manner; but in a way where the students are both encouraged and provided with assistance in truly grappling with and pondering what they have heard and read. That is, they need to come to understand that they should not simply accept every statement, idea, and ideal as unequivocal fact, but should make an effort to delve beneath the surface in order to fully examine the truths, values and ramifications of that which is put forth.

The focus of this paper will examine why and how English teachers and their students should address key social issues in the classroom. At the outset it may prove worthwhile to define the term "social issue." Webster's New Collegiate Dictionary defines "social" as "of or relating to human society, the interaction of the individual and the group, or the welfare of human beings as members of society...."[1]; and it defines "issue" as "a matter that is in dispute between two or more parties: a point of

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debate or controversy."[2] Pedagogically speaking, a social issue is a "recognizable aspect of a larger social problem in which real and meaningful alternatives [can be] presented for critical analysis, decision and possible action."[3]

Quite obviously, in our complex world it is almost impossible to be conversant with each and every social issue facing humanity. However, if one believes, as Socrates stated, that "the unexamined life is not worth living," then it seems that it would behoove each and every individual to make a concerted effort to learn as much about his or her world as possible. In a similiar vein, it seems that if an educator truly cares about fully educating his/her students then he/she will not shy away from helping them learn about key social issues. Concomitantly, it seems as if educators should perceive, as philosopher Alfred North Whitehead did, that "a clash of doctrines is not a disaster -- it is an opportunity."[4]

In the best English classrooms the curriculum is an amalgam of reading, writing, speaking, and listening, in which critical thinking is an integral, and not an adjunct, component of it. It is also one in which students deal with ideas concerning the individual's relationship to his/her society and environment. Thus, it seems that the explicit inclusion of the study of social issues into the English curriculum would be a natural fit; but, be that as it may, that has not, for the most part, been the case.

Unlike their compatriots in the area of social studies and history, English teachers have not, over the past eighty years, periodically examined, wrestled with or debated the issue of whether and/or how their particular curricular area should address the subject of social issues. There are numerous reasons for this, with the primary one undoubtedly being that many, if not most, people perceive the social studies curriculum as being <u>the</u> most appropriate curricular area for addressing societal concerns since it explicitly deals with matters of governance, citizenship and social change. The point is, however, it would be quite natural to address different social issues in various other curricular areas, including English, the sciences, and health.

As for the English curriculum, when one stops and thinks about those subjects that many great, and not so great, writers of the past and present have written about, one quickly comes to the realization that many of them have been vitally concerned with the key social issues of their day. And quite significantly, many of those social issues (eg., freedom of expression, oppression, prejudice, et al.) are so universal that the themes of such works are as relevant today as in the year (or century) they were first written.

An extremely brief listing of certain social issues and

those pieces of American, British or world literature (fiction, poetry, and nonfiction) that, in some way, address such issues readily attests to the aforementioned points: censorship (eg., Milton's Aeropagitica, Orwell's 1984, Rand's Anthem, Bradbury's Farenheit 451, Hentoff's The Day They Came to Arrest the Book); deprivation of human rights (eg., Kafka's The Trial; Koestler's Darkness at Noon; Huxley's Brave New World; Orwell's 1984 and Animal Farm; Miller's The Crucible; Solzhenitsyn's One Day in the Life of Ivan Denisovich, Cancer Ward, and First Circle; West's Proteus; Paton's Ah, But Your Country is Beautiful; Fugard's Statement After an Arrest Under the Immortality Act and The Island; Gordimer's A World of Strangers; Wiesel's Night and The Testament; Bulgahov's The Master and Margarita); the Holocaust (eg., Wiesel's Night; Borowski's This Way to the Gas, Ladies and Gentlemen; Hersey's The Wall; Hochhuth's The Deputy; Shaw's The Man in the Glass Booth; Uris' Mila 18 and QBVII; Weiss's The Investigation: Anne Frank's Diary, etc.); racism (Wheatly's Poems: Poetry Written By a Young Slave; Stowe's Uncle Tom's Cabin; Twain's Huckleberry Finn; Faulkner's A Light in August; Wright's Black Boy and Native Son; Ellison's Invisible Man; Baldwin's The Fire Next Time and Go Tell It on the Mountain; Griffin's Black Like Me; Paton's Cry, the Beloved Country; Styron's The Confessions of Nat Turner; Gaines' The Autobiography of Miss Jane Pittman; Lytton's The Goddamn White Man; Sepamla's A Ride on the Whirlwind: A Novel of Soweto; Zwelonke's Robben Island; and most of Fugard's and Gordimer's works, etc.); and, prejudice (Twain's Huckleberry Finn, Forrester's A Passage to India, Wiesel's Night, Steiner's Treblinka, Singer's The Family Moskat, Kosinki's The Painted Bird, plus most of Wright's and Baldwin's works, etc.).

Thus, the point is this: While English teachers may not dwell on whether and/or how they should address social issues in their classrooms, they do in fact touch, though in a rather peripheral manner, on certain social issues as frequently as do their counterparts in social studies. However, instead of examining the historical antecedents of the social issue or its political ramifications, as social studies or history teachers might have a tendency to do, most English teachers are primarily content with examining the plot of the literary work in relation to not only its theme but also its characterization, symbolic structure, motifs, allusions, etc. In both cases, the social studies and English teachers are undoubtedly doing fine jobs; however, their examination of content, along with their limited use of methodologies, only go so far. Unfortunately, in talking with students one quickly comes to the conclusion that it is a rare occasion when they are encouraged to examine (in either an English or a social studies class) how a social issue directly relates to their own lives or impacts on the society in which they live.

In regard to the latter point, it has been reported that a

great many students today (as others did in the past) complain that the school curriculum they are forced to experience is largely bereft of relevance for their personal lives. In regard to their English courses, many complain that the classics they are forced to read are "deadly," that diagramming sentences or learning grammatical concepts is useless, and writing essays "for the teacher" is a bore. This is not to say that everything in the curriculum must meet the students' definition of interesting, but educators from John Dewey to the latest theorists on writing have noted that if the students have a vested or genuine interest in what they are studying or writing about then the learning process will be that much more efficacious as well as valuable.

Over the years many noted educators (eg., George Counts, Jesse Newlon, Theodore Brameld, Harold Rugg, Donald Oliver, James Shaver, Shirley Engle, Richard Gross, Fred M. Newman, S. Samuel Shermis, James L. Barth, Byron Massialas, Benjamin Cox, Raymond Muessig, and Alex Molnar. etc.) have pointed out and commented upon the fact that one of the most fascinating ways to enliven and make the curriculum more relevant to the lives of our students is by incorporating the study of social issues into the extant curriculum. English teachers could do this quite easily and still cover the material they want and/or feel compelled to cover.

In regard to the latter point, it would be interesting to know just how many teachers really examine the reasons they teach what they do. That is, do they merely accept and follow the guidelines set forth by their state frameworks and/or district mandates? Or do they simply allow the text to set the curriculum? Or do they, instead, wrestle with what truly constitutes the most worthwhile knowledge and modes of learning, and then fashion and adapt their "own curriculum" out of the "set" or "traditional" curriculum? It seems that if educators are going to put a premium on critical thinking in the classroom then it would behoove them to think critically themselves about the curriculum they teach.

A key reason why these issues have been raised here is that, more often than not, the detailed examination of social issues in the English classroom is an example of what Elliot Eisner, Professor of Education at Stanford University, calls the "null curriculum," or the curriculum that does not exist. In his book, <u>The Educational Imagination</u>, Eisner states the following:

> It is my thesis that what schools do not teach may be as important as what they do teach. I argue this position because ignorance is not simply a void; it has important effects on the kinds of options one is able to consider; the alternatives one can examine, and the perspectives which one can view a situation or problem.[3]

Eisner's statement raises a host of questions vis-a-vis one's (not to mention a school's or a district's) philosophy about myriad aspects of education, including these: "Why am I teaching the content that I do?"; "Why do I use the methodologies I use?"; "Is the curriculum that I teach one that truly prepares students to live in our increasingly complex society; or is it, in part, fairly perfunctory and bereft of key ideas, concepts, perspectives, and opportunities for honing analytical abilities that are of the utmost value?"

More specifically geared to the English curriculum, the following questions are also worthy of considerable attention: "What, when all is said and done, is the intrinsic value of spending great amounts of time on teaching students how to diagram sentences or having them memorize the definitions of the parts of speech?"; "Are the students really wrestling with the meaning of a piece of literature and/or coming to appreciate its beauty when they are repeatedly forced to take tests that are primarily comprised of true/false, matching, and fill-in questions?" (This brings to mind Henry Adam's trenchant observation that "Nothing in education is so astounding as the amount of ignorance it accumulates in the form of inert facts."[6]); "What is really being taught when a teacher has her/his students read, for instance, Thoreau's 'Civil Disobedience,' and then refuses (as a 'colleague' of mind did) to allow some of the students to talk about contemporary civil disobedients who had recently been arrested for protesting the nuclear arms race, 'because it's off the topic at hand'?"; "What are we 'telling' students when they are only allowed to read 'classics' for book reports, even though some students are anxious to read contemporary novels or short stories?"; or, "What are students to think after spending a year in an American literature course during which he/she reads such works as <u>The Adventures of Huckleberry Finn</u>, <u>The Jungle</u>, and <u>The Cat's Cradle</u>, but never discuss any current social issues, many of which might directly impinge upon their lives or at least be of high interest to them, including the following: the fact that enforced segregation was a fact of life in many parts of the United States until the mid-1960's; that up through the mid-1960's many Southern states all but prohibited blacks from voting; that Mark Twain would probably have a 'field day,' if he were alive, writing about South Africa's apartheid system; the terrible prejudice that some immigrants -- most notably those from Southeast Asia -- still face today when first locating in the United States; or the nuclear arms race and the myriad dilemmas and f rs that it poses for humanity.

For e concerned and wide-awake English teacher, the issue of the "null curriculum" obviously has far-reaching implications. And one of the most significant is whether the extant curriculum (both what is being taught as well as how it is being taught) in most schools across the nation constitutes, to at least a certain extent, (to borrow a phrase from the late Harold Benjamin, a

noted professor of education in the 1930s and 1940s) a "saber-tooth curriculum"; that is, an outdated curriculum.

The point simply is, and it certainly has been made many times before, that we and our students live in not only an increasingly complex world, but an increasingly interdependent and quickly changing one. Certainly the most astounding inventions, events and changes that have taken place over the past forty-five years attest to that: the invention of atomic and hydrogen weapons; the atomic bombings of Hiroshima and Nagasaki; the massive accumulation of nuclear weapons that are capable of annihilating the earth many times over; the advances in space, including man's walk on the moon, and the placement of satellites in orbit; certain medical advances, including the ability to transplant hearts and other organs. The ramifications of such changes and events must be reflected in the curriculum of our schools if they are not going to succumb to becoming completely "saber-tooth-like."

Now, it should be clearly understood that the author is not advocating that the English curriculum become the forum for addressing social issues. That, quite obviously, would be untenable as well as ludicrous. Rather, what is being advocated is this: English teachers, along with their colleagues in other curricular areas, should, in a measured and well-thought-out manner, make a concerted effort to incorporate such issues into the extant curriculum so that such issues gradually become an integral part of it.

There are many models, teaching methods and approaches that can be used by teachers and students to address social issues in the classroom. In fact, the vast number precludes the possibility of listing, let alone describing, them all in detail. Those that the author has either found most efficacious and/or interesting will be mentioned and succinctly described here. Most of those listed here are apropos for use, as is, in English, social studies or science courses or can be easily adapted for such use. (For a more complete listing see the bibliography at the end of this article. Also see the teaching units published in this special issue of the Arizona English Bulletin.)

In the early part of this century John Dewey developed a model that is commonly referred to as the Group Investigation Model. The primary purpose of this model is "the development of skills for participation in the democratic social process through combined emphasis on interpersonal (group) skills and academic inquiry skills. Aspects of personal development are important outgrowths of this model." During the turmoil of the 1960's a slew of models were developed, some by the most noted educators of the day. Byron Massialas and Benjamin Cox were the major theorists behind the Social Inquiry Model whose focus was "social problem solving, primarily through academic inquiry and logical

reasoning."[8] At Harvard, Donald Oliver and James P. Shaver developed the Jurisprudential Model, which was designed "primarily to teach the jurisprudential frame of reference as a way of thinking about and resolving social issues."[9] At the University of Texas at Austin, Jo. A. Cutler Sweeny and James B. Parsons developed what they called the Sweeny, Parson's Social Issues Model, whose purpose was to help

> ...students engage in activities that deal with their own feelings and values. It encourages students to synthesize school "disciplines" in a natural way. The student can draw information from English, history, biology or any other subject field. The decisions made by working through the model are real-life decisions; and as real-life decisions, do not distinguish social studies from science or from English. The student draws from each discipline to provide an integrated understanding of human behavior.[10]

In Maine, at the National Training Laboratory, the Laboratory Method was designed. Its main goal was the "development of interpersonal and group skills and through this, personal awareness and flexibility."[11] The Role Playing Model, whose major theorists were Fannie and George Shaftel, was "designed to induce students to inquire into personal and social values, with their own behavior and values becoming the source of their inquiry."[12] Finally, the Social Simulation Model, designed by Harold Guetzkow, Sarane Boocock and E.O. Schild, among others, was "designed to help students experience various social processes and realities and to examine their own reactions to them [13].. [as well as] to acquire concepts and decision-making skills."

Among the most effective and/or popular teaching styles, methods and approaches that have been used over the years (and many of these serve as integral components in the aforementioned models) to address social issues are the following: inquiry teaching (for an extremely cogent and enlightening discussion of the differences between "opining" and "inquiry" sequences -- the latter being the most efficacious -- see Byron G. Massialas and Nancy F. Sprague's "Teaching Social Issues as Inquiry: A Clarification."[14]); the scientific method; propaganda analysis (for an outstanding discussion of the strengths and weaknesses of the scientific method and propaganda analysis, see James P. Shaver and Donald W. Oliver's "Teaching Students to Analyze Public Controversy: A Curriculum Project Report"[15]); Socratic dialouge; the use of simulations; role-playing; dyadic role-playing, which is a modification of role-playing (see Leslie D. Zeleny and Richard E. Gross' "Dyadic Role-Playing of Controversial Issues"[16]); problem solving; panel discussions (see Richard G. Chrisman's "Panel Discussions on Teaching Controversial Subjects"[17]); the extensive use of curricular resources (eg.,

texts, articles, films, computer software, political cartoons, etc.) that present different and opposing viewpoints; the use of biography, which reportedly increases interest and has a moral-educative value[18]; the use of oral histories, which is an outstanding method for relating ideas and ideals to reality and to life (see Samuel Totten's "Using Oral Histories to Address Social Issues in the English Classroom" in this special issue of the Arizona English Bulletin); the involvement of guest speakers (eg., experts, social activists and/or others who are conversant or deeply involved with a particular issue) in the classroom; student development or survey instruments, followed by the conducting of polls, and the analysis and discussion of the results; and, student involvement in/with organizations concerned about particular social issues (see Dan Conrad and Diane Hedin's "Learning and Earning Citizenship Through Participation,"[19] and William Mayher's "Beyond Themselves: Students Work for Human Rights"[20]).

In the very recent past both social studies and science educators have developed some outstanding programs with which to address social issues, and they could well serve as paradigms for the English curriculum. Walter C. Parker, Assistant Professor of Education at the University of Texas at Arlington, reports that one program, "Reasoning With Democratic Values: Ethical Problems in United States History,"[21] was designed to "supplement existing U.S. History courses in junior and senior high schools [in that] each lesson features a controversial episode from one of seven historical eras. Each episode reflects the theme of its era and presents for student discussion a difficult conflict between two or more democratic values."[22] As Parker points out, the key strengths of this program/collection are that the "lessons supplement, rather than replace, teachers' existing course plans and texts; and the instructor's manual suggests ways to conduct open discussions; it was field tested by teachers before being incorporated into lesson design; and, evaluation instruments are available to assess the effect on students' moral reasoning."[23]

In an article entitled "S(cience)/T(echnology)/S(ociety) in Practice: Five Ways to Make It Work," Irma S. Jarcho, a science and social studies teacher in New York City, reports on popular and effective approaches for teaching about social issues.[24] One of the approaches that might be of particular interest to English teachers since it seems as if it would be fairly easy to adapt to the English curriculum is called "short topic" (also, "infusion tips"). It is "intended for insertion at appropriate sections of a regular science curriculum."[25] Basically, this approach "devotes a minimum of 10 percent of instruction time to brief discussions of S/T/S topics...[They] constitute a series of short, thought-provoking statements and questions on S/T/S topics."[26] As Jarcho points out, among the many advantages of this approach include "ease of use, ready availability, and minimum interference with the standard curriculum."[27]

Over the years there has been considerable discussion as to which component of a study about social issues is more significant: the actual content taught about social issues or the analytical skills and abilities that the students are introduced to during the study of such issues. This author unequivocally thinks that the two concerns are not mutually exclusive, and that both are vitally significant and highly valuable.

While it is certainly true that, as Charles A. Beard claimed years ago, "Burning questions of the hour may be ashes tomorrow,"[28] that is certainly no reason to exclude the study of social issues from the curriculum. This is true for numerous reasons, but for brevity's sake only a few of the key ones will be mentioned here. First, while a "hot" issue certainly may "cool" down and become overshadowed by other issues (eg., the agitation over nuclear generated electricity in the 1970s became relatively quiescent when it was superseded by the overwhelming concern about the nuclear arms race in the early 1980s), the residue of many issues remain a strong force for many years to come (eg., witness the current national debate over where to deposit radioactive wastes from nuclear power plants as well as the recent scare over the nuclear power plant accident in Chernobyl). Second, and in a similar but different vein, some issues (eg., censorship or capital punishment) seem to rear their heads on almost a cyclical basis. That is they appear, become quiescent, and then reappear. Third, some issues (eg., racism, prejudice and other forms of injustice or oppression) seem to verge on almost being never-ending problems. Thus, it seems that if students are taught about a particular social issue in school, it is fairly likely that the knowledge that he/she gains will not simply constitute "inert facts."

On another note, Richard E. Gross, Professor of Education at Stanford University, has made the assertion the "Youth need to learn to live in a world of tentative answers, to be at relative ease with insoluble situations of the moment."[29] The study of social issues can certainly contribute to such a situation.

Hopefully, the skills that the students acquire during their study of social issues will prove valuable to them in their other coursework, and more significantly, in their adult lives. Ideally, the study of social issues will also contribute to providing the students with sound training in the fundamentals of critical and reflective thinking. (This, of course, is not a given, but largely contingent upon the pedagogical methods that the students' teachers use.)

More specifically, these skills/abilities should result in students who are capable of: knowing when and how to search for, and evaluate data; clearly abstracting and organizing information; dealing with divergent points of view as well as difficult and perplexing questions; listening to, considering, weighing,

and evaluating ideas, concepts, etc.; detecting bias and propaganda; recognizing and examining his/her own points of view, values, prejudices and beliefs; "presenting their own ideas logically and convincingly, relying upon understanding instead of emotion"[30]; formulating hypotheses and taking different positions which are solidly grounded; dealing with problematic situations in a democratic way; synthesizing ideas, concepts, etc.; reaching conclusions, which will often be tentative, based on his/her study; identifying and evaluating possible courses of action; etc. (This, of course, is easier said that done, and something that is not going to be quickly accomplished. Furthermore, it is quite obvious that simply teaching about social issues will not accomplish all of this. Rather it will be due to the breadth and quality of the entire curriculum, and the teaching of social issues will be one small but significant part of it.) As one can readily see, the content surrounding social issues only constitutes one half of the pedagogical equation, so to speak.

In his book, The Process of Education, Jerome Bruner asserted that "the first object of any act of learning, over and above the pleasure it may give, is that it should serve us in the future. Learning should not only take us somewhere; it should allow us later to go further easily."[32] If taught in the right spirit, the study of social issues should certainly allow students to accomplish Bruner's ideal concept of learning.

In another light, and this is extremely ironic but certainly understandable, far too often in preparing their lessons for their classes, the teachers are the ones who are actually doing most of the learning, and not the students. As C.A. Harper has pointed out "...the learning occurs when the teacher gathers data, evaluates evidence, organizes, generalizes from data, and then presents the results to the class.... Instead, students should go through the same process as the teachers in order for effective teaching and learning to occur."[33] Again, by using some of the previously mentioned models and approaches, the study of social issues should, at least partially, ameliorate this problem.

What has not been broached in this article is the significant point that when a social and/or controversial issue is studied in the classroom, a very serious effort must be made to present as many sides -- both the overt as well as the gray areas -- of an issue as possible. And, of course, this must be done in as fair and an objective fashion as possible. This is, undoubtedly, quite obvious to most teachers, but it is something that needs to be conveyed to the students.

Finally, it should be noted, as James P. Shaver, Associate Dean for Research in the College of Education and Professor of Secondary Education at Utah State University at Logan, has pointed out, "The hope of the schools is not to educate students

to be rational so as to do away with social problems, but to educate them so that those problems will be addressed in the context of our basic values, with a minimum of human suffering and violence."[34]

In conclusion, those educators who incorporate the study of social issues into the extant curriculum should, along with their students, find it to be a very rewarding experience. And in a very real way all those who assist their students to examine and grapple with the key social issues of the day will be meeting philosopher Hannah Arendt's criterion for education: "Education is the point at which we decide whether we love the world enough to assume responsibility for it and by the same token save it from ruin, which except for renewal, except for the coming of the new and young, would be inevitable."

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THE GROWING THREAT TO QUALITY EDUCATION
How the Censors are Restricting School Curriculum

Anthony T. Podesta and Christy Macy

High school English teachers need to be aware that their classes are becoming one of the major targets of an organized assault on school curriculum around the country. It's not only the books themselves -- like Romeo and Juliet or The Diary of Anne Frank -- that are being attacked. It's also the classroom discussions about those books that the censors are trying to stifle.

Schools across the nation are experiencing a growing threat from organized groups on the far right, who are challenging the very notion of public education. These groups, by trying to censor books, films, and entire courses that don't fit their narrow set of beliefs, are subverting the educational process. Their efforts have resulted not only in numerous textbooks (including literary classics) being yanked off reading lists and library shelves, but also the intimidation of classroom discussions. According to those on the Far Right, school is not a place for the free and open exchange of ideas. It's a place to teach students what to think, not how to think.

People For the American Way's recent study of censorship incidents during the 1984-85 academic years shows a startling increase not only in the number of incidents reported, but in the percentage of those initiated by national censorship networks, such as Phyllis Schlafly's Eagle Forum and Mel and Norma Gablers' Educational Research Analysts. The theory of evolution, historic tragedies like the Holocaust, literary classics, as well as sex education and drug and alcohol prevention courses, are all targets of attack and criticism.

English teachers should know, for example, that among the books objected to during the 1984-85 academic year were literary classics including As I Lay Dying, The Color Purple, The Diary of Anne Frank, Huckleberry Finn, Of Mice of Men, One Flew Over the Cuckoo's Nest, To Kill a Mockingbird, and Working.

If this trend towards curriculum censorship is to be

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reversed, teachers, school administrators, and parents need to be more aware of the tools and tactics of the Far Right, so that they can better defend the freedom to learn -- and teach -- that is so important to all of us concerned with quality education.

Using the Hatch Amendment to Censor the Curriculum

A major factor in this ominous trend toward censorship is the Hatch Amendment, a piece of federal legislation whose recently issued regulations are being used by Far Right groups to justify censoring school curriculum nationwide. The Amendment, introduced in November 1978 by Senator Orrin Hatch (R-Utah), is also known as the Pupil Protection Act, because it requires parental permission before students may be psychologically or psychiatrically tested.

From the beginning, the Far Right viewed this amendment as a potentially effective tool with which to intimidate teachers and censor curriculum. They had an issue that all parents are concerned with -- clinical testing of children without parental knowledge or approval -- and they manipulated it with a vengeance. In 1981, for example, Phyllis Schlafly instructed Eagle Forum members to use the Hatch Amendment to "reassert their authority ... and stop any assault on traditional and family values." Schlafly and others increased the pressure on the Education Department to write regulations that would broaden and strengthen the Amendment. As one activist wrote to her network, "If all of us would stop what we are doing and put all our energy and talents into efforts to get very strong regulations, we could ... stop the socialist change agents dead in their tracks."

Regional hearings on the Hatch Amendment regulations were held in early 1984, and attended almost entirely by followers of Schlafly and others in the Far Right network who had publicized the events. A few months later, Schlafly published Child Abuse in the Classroom, which consisted of excerpts of testimony from the hearings held around the country -- all of which represent the Far Right's perspective. According to the book, "the child abuse described in these hearings is not physical, sexual abuse -- it is psychological abuse." Among the curricula attacked in the book as violating the Hatch Amendment were courses on living in a nuclear age, the Holocaust, discussion of the United Nations, personal diaries, and yoga.

The final Hatch regulations, issued by the Education Department in November 1984, require parental permission before students can be asked to reveal information about a very broad range of interests -- political affiliations, potentially embarrassing mental problems, sexual behavior and attitudes, critical appraisals of other individuals, legally privileged relationships i.e. with doctors and lawyers, and so on. Although the legislation can only be applied to federally funded methods or tech-

niques that are not directly related to academic instruction, the right wing has erroneously claimed that they apply to any school or program that receives federal funding.

Because the regulations are so ambiguous and open to broad interpretation, groups like the Eagle Forum have had a field day wielding their new weapon against school curriculum that doesn't meet their extremist standards.

As an example of how the censors have distorted the already overly broad definitions of Hatch, the Eagle Forum distributed a form letter -- also reprinted in Child Abuse in the Classroom -- which lists 34 topics that they claim cannot be taught under Hatch regulations without parental permission. These include: moral issues, parental authority, Eastern religions, alcohol and drug abuse concerns, nuclear policy, globalism, death, political affiliations, and the theory of evolution. The letter states that funds can be withdrawn from the school if these taboo subjects are taught or discussed without parental permission slips from every student. Any teacher can imagine the insurmountable difficulty of teaching any subject without some reference to one of these 34 subjects.

There are already numerous incidents around the country in which ultrafundamentalist groups and individuals are using the Hatch Amendment to censor courses and put a lid on classroom discussions. A parent and school board member in West Palm Beach, Florida, objected to a 7th grade health textbook, Let's Talk About Health, alleging it taught "values clarification," and therefore violated the Hatch amendment. An entire guidance and counselling program was removed from Lincoln County, Oregon, as a result of Hatch amendment allegations. A film in which yoga is described as a form of exercise in junior high school physical educations classes was objected to because it promoted Hinduism, and allegedly violated Hatch. Parents in Arlington, Virginia, have claimed the discussion of nuclear war is against the law, and a grade 2-6 drug prevention curriculum in Capistrano, California, designed to build self-confidence in the students, was objected to on similar Hatch violation grounds.

Hillsboro: A Case Study

One of the reasons that the Far Right has been able to create so many curriculum controversies around the country is that they depend on school boards, principals and teachers to be ignorant of the Hatch Amendment and its regulations.

What happened in Hillsboro, Missouri, is a case in point. Only a few months after the Hatch regulations were issued in November '84, a group of ultrafundamentalist parents publicly confronted the local school board, charging that mock elections, state-mandated sex education classes, personal journals, and the

films Romeo and Juliet and Walt Disney's Never Cry Wolf all violated the federal Hatch amendment. The incident became a full-blown controversy, with parents and teachers shouting across the school board meeting room, and Phyllis Schlafly, on the Phil Donahue show, accusing a Hillsboro teacher of forcing an 8th grade student to "role play a prostitute."

While many of the charges brought -- like the "role playing" example -- were inaccurate, the school board and the teachers found themselves having to publicly defend books and courses against the charge of being anti-religious, and anti-family. One of the parents who wanted much of the curriculum thrown out yelled across the school board meeting room, "Teachers, your freedom of speech ends when you enter that classroom."

After months of repeated charges from the ultrafundamentalists of "child abuse" in the classroom -- which prompted a group of parents to form "Parents Against Censor Tactics" in support of the curriculum under fire -- the school board voted to cut off debate on Hatch because they were legally advised by school attorneys that they were in compliance with the law. However, a complaint committee of teachers, school board members, and parents, was set up, so that there was a procedure in place for parents who had objections to curriculum. But the problems didn't go away.

This year, there have been objections to John Steinbeck's Of Mice and Men, and again, the film of Romeo and Juliet, both taught in the high school English literature course. And this time, the school board has given in. It has approved the demand for an alternative reading assignment for the Steinbeck book, and refused to allow teachers to offer an unedited version of Romeo and Juliet.

But it is not only these specific instances of the school board bending to pressure to change its curriculum which is worrisome to the school. Both students and teachers complain that the curriculum controvery at Hillsboro has adversely affected how many of the teachers are teaching their classes. As one Hillsboro teacher explained, "The things I thought were crucial to teaching were the things they objected to." She went on to say that behind many of the complaints was the fear that "you can't have students think" for themselves.

An example of how an organized attack on one particular book or program can expand into a general atmosphere that discourages classroom discussions took place in Georgia last year. After objections to a drug abuse program in Pine Mountain Middle School in Cobb county was raised, the school superintendent sent a memo to district teachers reiterating school policy prohibiting instruction on homosexuality and abortion. The memo also ordered curtailment of discussion of evolution, religion, witchcraft and

the supernatural, and "values clarification," and said all supplemental classroom materials must be approved by the school administration.

It was this theme of chilling classroom discussion on a wide range of topics that so upsets the high school English teachers at Hillsboro High and other schools around the country. They keep asking, how can you teach literature without relating it to many of the general topics that the fundamentalists object to? How do you teach Shakespeare's Romeo and Juliet without dealing with suicide, sexual attraction, and murder? How do you teach To Kill a Mockingbird without talking about racism? How can you have students read The Diary of Anne Frank if you can't talk about the Holocaust, or discuss the possibility that faith can sometimes waver? How can you teach King Lear without talking about parental authority?

Whether broad charges of Hatch violations will ever be successfully applied has yet to be determined. What is clear, however, from talking with numerous teachers, principals, and school board members around the country, is that the very existence of such legislation is encouraging much more aggressive censorship efforts. The continued attacks on public schools from the Far Right clearly has made teaching students how to think a "controversial" activity.

From the Classroom to the Courtroom

Unfortuately, the Hatch amendment is not the only "chilling" influence on high quality teaching these days. A growing number of curriculum lawsuits are now in progress around the country that are challenging the very concept of public, non-sectarian education. With the battle for the minds of America'a students now moving from the classroom to the courtroom, the future of public education is increasingly at stake.

Over the past year, lawsuits have been initiated from California to Tennessee that attack the very notion of schools as places to challenge the mind and provide students the tools to think independently. The Far Right's twisted logic behind these lawsuits is that public education -- by not indoctrinating students in their (the Far Right's) particular set of beliefs, is in fact promoting another religion -- that of "secular humanism."

The straw man of "secular humanism" has been used for years by Far Right groups as the explanation for all the ills of our society, from teenage pregnancy to the erosion of the traditional nuclear family. And more and more often, the claim that the religion of "secular humanism" is being promoted in public schools is being used in legal battles to argue that books and courses are violating the First Amendment rights of students.

For example, an ultrafundamentalist group in Capistrano County, California, went to court to eliminate a course designed to build self confidence in young children, and thereby lessen the chances of drug and alcohol abuse later on. The charge? It promoted "secular humanism." A similar lawsuit was brought by the Moral Majority against Gordon Park's novel, The Learning Tree, in Spokane, Washington, but was thrown out. And just recently, the Creation-Science Research Center in San Diego has announced plans to go to court to test the constitutionality of the science textbooks adopted by the state Board of Education due to their coverage of evolution.

Two major lawsuits -- one in Tennessee and one in Alabama -- go much further. In Church Hill, Tennessee, a group backed by the national Far Right group, Concerned Women for America, is in court arguing that an entire reading series, K-8th grade, published by Holt, Rinehart and Winston, promotes the religion of "humanism" and therefore violates the Constitution. Although the reading series has raised reading scores significantly since it was adopted, the plaintiffs want their children to have alternative reading assignments for every grade. They want a specially tailored reading series, presumably, that promotes their ultrafundamentalist beliefs.

To clarify their claims that these books promote "secular humanism," the parents point to a story depicting little Jim cooking while the little girl, Pat, reads. According to the ultrafundamentalists, this story doesn't implant in the first grader's mind that there are God-given sex roles. In addition to objecting to references to evolution and the discussion of many of the world's religions, the plaintiffs find the use of international communications symbols like those used by the Olympic Games a threat, because they are an endorsement of "new age religion." Among the readings in these "dangerous" books are poems and stories by Hans Christian Anderson, E.B. White, Emily Dickinson, Robert Frost, James Thurber, and Robert Louis Stevenson.

The implications of this case threatens the very heart of public education -- the promotion of diversity, tolerance, and the challenge of new ideas. If every sectarian group were allowed to demand separate courses in which only books and ideas that fit in with that particular set of beliefs were offered, then public schools would completely lose this historic -- and invaluable -- role in our society.

Even broader in its scope is a lawsuit now in progress in Mobile, Alabama, where a group of parents, backed by televangelist Pat Robertson and his legal defense team, contend that the entire public school curriculum in Mobile is promoting "secular humanism," and should be thrown out. Governor George Wallace has recently declared that "humanism is a religion" being advanced in

schools, and has come up with the very disturbing solution of placing textbook selection under federal court supervision. The Mobile school board has agreed to a similar solution.

Behind these lawsuits is an effort to turn the public schools -- which should mirror America's rich diversity of cultures and religions -- into fundamentalist academies that instill only the narrowest views and set of beliefs. But more generally, they are a new and frightening vehicle to stifle the free and open exchange of ideas, and to rid the classroom of the materials and specific tools with which students learn to reason, and think for themselves.

Whether or not the curriculum lawsuits go all the way to the Supreme Court -- a fervent goal of the Far Right -- they cannot help but have a chilling effect on how teachers present their courses. Fear of lawsuits against specific books, courses or topics of discussion creates fear of teaching anything that might be seen as "controversial" or intellectually stimulating. And the instinct to play it safe in the classroom, as every teacher knows, often leads to limiting classes to rote memorization, strict adherence to outlines, and generally lower quality teaching.

How to Protect the Freedom to Learn

The only way to combat this growing assault on quality public education is by being better informed and better organized. Teachers and school boards need to be aware of the Hatch amendment regulations, and know what they do and do not cover. The Eagle Forum's list of 34 subjects, for example, has no legal standing whatsoever. The educational community also needs to galvanize its forces to defeat state legislation on curriculum censorship issues being pushed by the far right network, such as creationism bills in Arizona, Mississippi and West Virginia that demand "equal time" for creationism in science classes, and "baby Hatches," which have been introduced in numerous states such as Florida, New York, Alabama and Georgia to broaden the applicability of the federal regulations.

Every school needs to have an effective, open grievance procedure that can accommodate and deal with serious parental concerns, and can also spot organized censorship efforts when they arise. Also, schools need to make sure that no one person or group is capable of unilaterally removing books, courses, or teaching materials from the classroom or school library. Teachers and school officials should familiarize themselves with the various lawsuits now going on, and learn the buzz words used by the Far Right so as to better defend against their charges.

Another important component, according to almost every person who has been involved with curriculum controversies, is

the presence of a group of parents and other members of the community, including clergy, who will work in support of the school and its teachers, and who will demand higher quality education, not lower. Such groups have been invaluable to communities under attack, both in terms of the media coverage, as well as teacher's morale.

And finally, know that if a censorship incident occurs in your school, that you are not alone. There are a growing number of people and groups, including ours, that have experience in dealing with organized censorship efforts, and who can offer experts and educational materials on how to combat such situations on a local level. PEOPLE FOR's "Freedom to Learn" network has worked for years with communities under attack to try to promote better schools and textbooks, and to encourage more parental involvement in the education of their children. If we want quality schools that are free from efforts to censor ideas and indoctrinate students, then we must fight for them.

WHAT PRICE ACADEMIC FREEDOM?

Robert Ehrlich

What might I, a Professor of Physics, have to say that would be of interest to members of the English teaching profession? Actually, instructors of English and physics may have more in common than is normally supposed. Both groups, for example are interested in developing critical thinking skills, and they are also often interested in introducing issues of direct social relevance into the classroom. Finally, both English and physics teachers often consider themselves smart enough to discuss a wide range of socially relevant issues while lacking a specific training in them -- and sometimes they are right!

The injection into the curriculum of such socially relevant issues as the threat of nuclear war has been largely responsible for some recent challenges to academic freedom both in the state of Arizona and the nation at large. One particular challenge has been posed by the organization Accuracy in Academia (AIA), which many educators view as a grave menace. Created by Reed Irvine, the founder of Accuracy in Media, AIA is Irvine's effort to extend the search for liberal bias ("inaccuracies"), from the media to the nation's campuses, using student monitors to report their professors' transgressions. Understandably, AIA's efforts, and particularly its methods, reminiscent to many academics of McCarthyite tactics, or perhaps even the Hitler era, have sent shivers down more than a few spines. Few academics are likely to take AIA's claim of only seeking to promote "accuracy" at face value, and many worry about the chilling effect such an organization could have on the academic freedom of students and faculty. Even conservatives, such as Secretary of Education, William Bennett, have expressed concern about AIA's tactic to targeting individual professors for criticism.

Amidst all the hyperbole about how facist regimes such as Mussolini and Hitler began with attacks on the universities, we should not lose sight of some serious issues, and be willing to accept the possibility that not all of AIA's charges are false. Thoughtful academics are right to be worried that in a largely anti-intellectual society issues of academic freedom may be slighted, particularly when counterpoised against issues of "consumer rights," one of AIA's rallying points. Nevertheless, we should not pretend that the two goals of maximizing academic freedom for students and faculty will always be in harmony. Indeed, many faculty, while ever vigilant over abuses of their own academic freedom, may not wish to admit that preserving

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students' academic freedom places some restrictions on their own.

A professor must have the freedom to espouse controversial, and even highly distasteful views in the course of a free and full discussion. But it is important that students not be given the impression that agreement with the professor's views will affect the students' grades or the professor's opinion about them. During class discussions, a professor who uses ridicule or sarcasm in response to student challenges may quickly communicate the message that active disagreement with the professor's views is unwise. These student impressions are most likely to arise in classes in which the professor is a passionate defender of a particular school of thought, rather than an open-minded intellectual explorer. It is quite possible that individual students may well try to excuse their own inadequacies behind some imagined professor bias, but in those classes where the impression of instructor bias is pervasive, we should take seriously the possibility of an infringement of students' academic freedom. The fact that such situations may be rare, and may occur amidst a sea of spurious complaints should not lead us to take them any less seriously than allegations of sexual harrassment or racial discrimination.

Critics of AIA are quick to note that remedies exist for resolving student allegations of academic freedom infringement internal to the university, and that going outside only serves to create a poisioned atmosphere between students and faculty which stifles the spirit of open inquiry. But is the option of an internal remedy a realistic one for many students? At least three problems exist with internal mechanisms for addressing students' academic freedom grievances:

(1) As a department chairperson who occasionally hears student complaints against professors, I know that only the most courageous (or disgruntled or paranoid), students have the temerity to come forward and overtly challenge the professor on an issue that may negatively affect their grade. It is far easier for students who perceive instructor bias not to make waves and simply "spit back" what the instructor seems to want on exams.

(2) The system really is stacked against the students who have the burden of proof to show that their allegation of professor bias is not a cover for their own inadequacy. After all, if the only "evidence" for bias is a poor grade, few department chairpersons would be willing to undertake a detailed review comparing the complainant's work with the rest of the class to see if the grade was deserved. In contrast, it may be far easier for a student to document instances of sexual harrassment or racial discrimination, where acts may have been committed and witnessed by others.

(3) The person to who students complain about a biased professor

(usually the department chairperson), may be of the same ideological bent as the professor. Most academics know of some departments at their institution having an unhealthy degree of ideological uniformity. For those departments on the left of the political spectrum, there can be a huge gulf in ideological viewpoint from the bulk of today's undergraduates, many of whom tend to be fairly conservative. In such cases, students may consider it futile to complain to the department chair about a professor bias the chairperson is likely to share. Even worse, if a number of student complaints do come forth is such a case, the department chair and the rest of the faculty may begin to consider themselves under seige, and regard the complaints as part of a right-wing conspiracy to "get" the department (which may, in fact, be the case in highly polarized situations).

In view of the preceding three reasons, it may be unrealistic to expect that all student grievances of academic freedom infringements can be resolved internally. An internal resolution might be the desireable norm, but circumstances may be such that a student feels that such internal mechanisms do not exist. Professorial exhortations that students should resolve all grievances internally ring hollow, since the professoriat has no such inhibition against seeking the help of outside groups such as AAUP to redress its own academic freedom grievances. It is probably an oversimplification to regard the AAUP and AIA being the supporter and suppressor of academic freedom, respectively, since support for the academic freedom of students sometimes places limits on that of professors.

Let us grant that AIA is on the lookout for particular kinds of academic freedom violations, and is unlikely to be concerned about highly biased conservative professors. AIA clearly is not concerned with "accuracy" as such, but rather with uncovering leftist propaganda. Does AIA have a right to set itself up as a watchdog group? Of course it does. Likewise, students in sympathy with AIA's view have every right to report alleged violations of their academic freedom to the organization. Many of these complainants may be malcontents, right wing ideologues, and nit-pickers anxious to catch their professor in embarrassing mistatements -- but that is all for AIA to worry about.

In addition to students' academic freedom, "truth in advertising" is another issue AIA has raised. Regrettably, the minimal extent to which many professors adhere to the catalog description of courses or the official course syllabus is well-known to most academics. (How many of us even read the official course syllabus before making up our own?) Faculty committees may exercise considerable oversight in examining the official syllabus and catalog description of newly-proposed courses, but once a course is on the books few checks are made to insure that professors conscientiously follow the official syllabus, with the exception of "feeder" courses and a few other types. If professors want to

turn a course into a platform for their own ideas (which only have some marginal relation to the official syllabus), only a fairly courageous department chairperson is likely to demand that the practice cease -- so gingerly do we tread on the boundaries of academic freedom. Theoretically, remedies do exist within the university for abuses of "truth in advertizing," but such remedies are rarely invoked because of this sensitivity. The prospect of an outside group like AIA publicizing alleged abuses of "truth in advertising" is hardly likely to be welcomed by the university, but it may promote a greater awareness of the need to have official course descriptions reflect what is actually taught.

AIA's primary goal is, of course, not promoting students' academic freedom or "truth in advertising," but highlighting examples of leftist bias. It is, therefore, no surprise that AIA's first target is a political science professor teaching a course involving issues of war and peace. War and peace courses require an extremely delicate balance on the part of the professor who conscientiously seeks to avoid a propaganda exercise. In the eyes of an ideologially-committed student, even the most scrupulously balanced treatment may appear biased, as listeners filter what they hear and focus on the "offensive" portions. Moreover, the bias may not solely be in the eyes of the student. War and peace courses do tend to attract ideologically-motivated professors, whose passionate commitment to peace may result in a "teach-in" in furtherance of some cause, rather than a scholarly exploration of issues.

Highly biased war and peace courses present a problem even if students should feel completely free to challenge the professor. Most students will not be in possession of enough facts to challenge incorrect or misleading statements in a highly unbalanced but persuasive presentation. The same may be said about a professor's departmental colleagues, who may be in an equally poor position to assess the degree of bias in a war and peace course. Peer review by one's colleagues might ordinarily be the best way to handle student allegations of professor bias, but peer review presupposes a degree of familiarity with the subject, and a lack of similar bias among the reviewers, neither of which may be the case for war and peace courses.

The problem of professor bias is particularly crucial in war and peace courses for still another reason: the fate of the Earth may literally depend, in the long run, on having a citizenry well-informed on these issues -- a citizenry which can see through half-truths, avoid the impulse to seek simplistic solutions, and see that apparently conflicting approaches may not be in conflict, e.g., that arms control is complimentary not contradictory to maintenance of a strong defense.

Under the Soviet system the word propaganda is not pejora-

tive -- that which serves the interest of the state is good propaganda, that which hinders it is bad. Fortunately, the US educational system imposes no state-mandated orthodoxies, and individuals are even free to espouse views antagonistic to the state, e.g., the view that an imperialistic US government has been the principal cause of the arms race -- a view held by more than a few professors of my acquaintance. It is also fortunate, however, that students also have the freedom in our society to register their allegations of blatant professorial propagandizing, either within the university or to an outside group.

AIA's critics have identified several highly negative effects its activities could have on the academic environment, firstly, by making professors reluctant to treat controversial and provocative material, and secondly by poisioning the student-faculty relationship to the point where every innocent student question is seen as a possible probe by an AIA spy for closet Marxist tendencies. How realistic are these fears?

On most campuses AIA's views will not be taken seriously by any faculty or administrative body, and faculty members are unlikely to change their classroom behavior because of AIA. (On those campuses where AIA's views are given great weight, left-leaning professors would have been in big trouble long before AIA's existence.)

Untenured faculty members would probably appear to be the ones most likely to censor themselves, lest they fun afoul of AIA's student spies. But actually the reverse may be true. Being on AIA's enemies list could become as much of a badge of pride as it was to be on Nixon's. It could be that the surest way for an incompetent professor to make it over the tenure hurdle is to be written up by AIA. At most universities what academic administrator would want to be in the uneviable position of not standing up for a professor under attack from an outside organization condemned by the entire higher education establishment? AIA is about the safest enemy a non-tenured professor could have, and it is unlikely to intimidate anyone. Professors are unlikely to stop discussing controversial material because of AIA, but they may feel more of a need to provide some degree of balance in presenting all sides of complex issues -- a far cry from causing a "chill" on the free spirit of inquiry.

The fear that AIA will poison the student-faculty relationship is also probably overdrawn. Professors whose classes are full of students looking to catch them making propagandistic statements would probably have an unhealthy classroom setting without AIA. AIA primarily spotlights unhealthy student-faculty relationships, rather than creating them, (no more so that the AAUP creates administration-faculty distrust.)

It may be that a large fraction of the vehemence of AIA's

critics has to do with the kinds of "inaccuracies" AIA intends to highlight. It seems unlikely, for example, that such a vocal outcry would have greeted the formation of a new watchdog agency on the lookout for professors engaging in anti-black or anti-semitic propaganda, e.g. taking studies of black genetic inferiority or the non-existence of the Holocaust seriously in class. Quite likely such monitoring efforts would, in fact, be applauded by the same people who object most vigorously to AIA's efforts, even if the same student monitoring tactics were used.

The main thing we have to fear concerning AIA is our own overblown hysterical reaction. If the academy views AIA as the forerunner of a new McCarthyite era of witch hunts and student spies everywhere, it is likely to become extremely defensive about all its practices (including questionable ones), and in the process give ammunition to the accuser by resorting to name-calling rather than introspection. Obviously, those professors who find themselves targets of AIA will find it difficult to see the organization as anything other than a sinister force aiming to stamp out all progressive thought on America's campuses. Academia as a whole can afford to take a more measured view, and regard AIA as a <u>potential</u> threat to academic freedom, but also as a useful irritant -- an irritant which reminds us of some important professional obligations to our students and society at large.

REFLECTIONS ON CONTROVERSIAL TOPICS AND THEIR PLACE IN THE PUBLIC CLASSROOM

Onalee McGraw

A discussion of how and under what circumstances controversial topics should be taken up in the public school classroom must address, to a certain degree, some underlying considerations regarding the nature and purpose of public education today and the diverse constituencies that support and participate in public schooling in the United States. These considerations must also include reflection on the competing and conflicting traditions of religion and philosophy that exist in our highly diverse society.

It is, of course, an entirely separate topic of discussion to debate the issue of whether the current system on schooling can, by its very nature, accommodate in a just way the competing traditions of thought and varying value systems that do exist. We are addressing here the system as it generally operates and specifically how these competing traditions can be fairly and adequately acknowledged specifically in the area of controversial topics in the classroom. Let us consider, then, the question of the common good and how it can be served in the matter of discussion on controversy.

One of the interesting features of our public school system is that it is comprised of a fabric interwoven with competing and often contradictory traditions. One example is the question of the proper and appropriate role of the teacher in the classroom and the possible conflict between the goals of academic freedom and public service to the community. In previous eras, the emphasis was more on public service to educate the young on subjects and content widely and generally agreed upon in the society as a whole. However, in recent years, there has developed an emphasis on protection of the academic freedom of the teacher. In the old system, there was the positive effect of reinforcement of united community standards and values and widely shared expectations that teachers were to serve as role models for the young as well as professional educators. The negative result in some cases

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was that sincere and innocent people were maligned and hounded out of their jobs. However, with the more recent emphasis on academic freedom, there is often no way for school administrators to enforce the concept that teachers in the community should serve as exemplary role models for the young.

My point in bringing up the often conflicting goals of "academic freedom" and "public service to the community" is simply to bring into sharper focus the fact that public education today not only serves as the education vehicle for diverse groups of people, but is also the product of enduring and competing traditions of thought. In the twentieth century, we have a cultural and educational inheritance that includes Jewish, Catholic, Protestant, Greek, Roman, and Enlightenment traditions. Many of these strands are interwoven and others are sharply divergent. Recent reform efforts in American public education have generally recognized the importance of a solid liberal arts foundation for teachers. What need to be emphasized, however, is that an in-depth liberal arts education for perspective teachers does more that simply make people more "professionally qualified" to teach. A genuine liberal arts education should ideally enlighten the student as to the genuine character of the diverse strands of culture and thought delineated above which comprise our American cultural inheritance.

Given the considerations above, the most important first step in my view for addressing the question of controversy in the classroom, is to recognize through the study of the great thinkers the perennial questions about the nature of man, the nature of reality, and the nature of knowledge that underlie today's topical controversies. Consider for example, the conflict of beliefs represented by the Sophists and Socrates in ancient Greece. The sophists were skeptics who doubted that there could be any certain or reliable knowledge, and that knowledge, moral ideas and ideals were relative. The sophist Protagoras uttered the famous line that "Man is the measure of all things." Socrates on the other hand, was committed to the pursuit of truth and considered it his mission to seek out the basis for stable and certain knowledge. Socrates' search for truth finally led him to be tried by the state for among other things, "corrupting the young." Socrates stood his ground, yet he accepted the laws of the state and would not attempt to escape its penalty.

An excellent resource on the history of ideas that could be used by high school teachers is Samuel Enoch Stumph's Socrates to Sartre: A History of Philosophy, (New York, McGraw-Hill Book Company, 1975). Stumph traces the development of philosophy from the ancient Greeks, through the classic Christian philosophers such as Augustine and Aquinas, into the modern philosophies of rationalism, materialism, empiricism, idealism, positivism, pragmatism and existentialism. Such a book should be a prerequisite for any educator attempting to deal with modern educational

theorists such as William James, John Dewey, Charles Sanders Peirce, and the generation of educational theorists who followed them, including Piaget, Bruner, Bloom, Kohlberg, and B.F. Skinner.

Following this line of thought, the most productive way in which teachers in English classrooms might help students to deal with questions of controversy and diversity of opinion is to expose high school students to the great thinkers in a natural setting through the medium of literature. Moreover, timeless questions of right and wrong and good and evil can be presented to students by reading selections of literature from the major traditions of thought which are appropriate for high school students. Questions regarding the human condition can be explored through the reading of Dickens, Jane Austen, Shakespeare, Faulkner, Singer, Melville....this list is really sufficient to occupy the high school years. An excellent guide for possible selections for any high school English teacher is Masterpieces of World Literature in Digest Form published by Harper and Row and edited by Frank N. Magill.

The argument is frequently made that most young people in the video generation cannot and will not sit still for these challenges to their intellect and will. My response is that if they cannot be challenged in an appealing way by good and great literature, it is irrelevant to speak of preparing them for adulthood by making possible for them the exchange of uninformed opinions in the classroom. The pessimism that exists today regarding the intellectual and moral potential of our young people is ironic in view of the optimistic humanism of the late 19th and early 20th century which confidently proclaimed the progressive improvement of each human generation.

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In regard to age levels at which discussion of controversial issues in the classroom are most appropriate, research done in the field of psychology might be helpful here. As all educators know, questions of what is appropriate at various age levels depends upon which learning theory or which branch of psychology teachers might choose to follow. Because of my own academic background in political science and my experience as a parent, my views on this subject are strongly influenced by the view that adolescents do not really develop the ability to form abstractions regarding such concepts as "justice" "individual rights" and "the common good" until they are in late adolescence. Dr. Joseph Adelson, a practicing psychologist and professor at the University of Michigan at Ann Arbor, has conducted extensive research on the development of political awareness in adolescents. His findings indicate that up until the time that students are sixteen, seventeen and eighteen years of age, they have difficulty forming abstractions regarding political concepts

which relate to events outside of their own immediate experience. As a result, opinions expressed on controversial questions on social issues or politics up to late adolescence will be pretty much based on the student's own life situation.

In our home, politics and philosophy have always been frequent topics of conversation, but up until the time they were juniors or seniors in high school my own children did not evidence any inclination to think critically or independently about these topics. Thus, I would argue very strongly that upper level high school students should be exposed to literature and historical documents and narratives which provide them with a solid basis upon which to form critical judgements about passing events. IF such exposure is challenging for them, it will help them understand in these crucial formative years that critical judgement is dependent upon the hard work of reading and reflection..

SOCIAL ISSUES IN THE ENGLISH CLASSROOM--HERE TODAY, HERE TO STAY

David G. Hunt

"You can teach a student a lesson for a day," it was once said, "but if you can teach him to learn by creating curiosity, he will continue the learning process as long as he lives."

Teachers truly have been given an immense responsibility in their chosen professions--the futures of most American children are greatly influenced by the way they are treated and the fashion in which their minds are molded in the classroom setting. Teachers should be, and in most cases are, given the latitude and freedom to teach in the manner which they deem to be the most educationally sound and successful. The realm of this freedom, though, must be kept within a set of fairly established guidelines which provide for accountability in regard to what and how they teach. The establishment of such standards has evoked untold controversy and disagreement from educators, administrators, parents, and students over the years, much of it centering around the legitimacy of the discussion of certain social issues within the classroom.

Perhaps it is productive at this point to define "social issues" so that we can go on to break open the subject and look at how these issues are introduced into the classroom, how they are received by students, and what ramifications they have upon education. From Webster's New Collegiate Dictionary, "social" is defined as "of or pertaining to society as an organism or as a group of interrelated, interdependent persons" and, from the same source, "issue" is defined as "a point in debate on which the parties take affirmative and negative positions."

We are thus dealing with the discussion of points of debate which affect society (eg. a group of interrelated, interdependent persons). By accepting this definition, we realize that social issues do touch all members of a society and are vital and important. The topic of disagreement, then seems to focus on whether or not these issues should be addressed in school, and more specifically, whether or not they should be discussed in the English classroom.

The importance of tying these issues into subject matter in the classroom has perhaps never been more vital to the well-being

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of American children than it is today. We must recognize that we live in a society where it is increasingly important that each of us be informed and aware of what is happening around us, both at home and abroad. Thus I believe that a conscious effort needs to be made by English teachers to tie social issues into their classroom curriculum, for in the age in which we live, discussing and understanding these issues has gone far beyond the point of being a luxury, and has become a necessity.

Webster's defines "educate" as "to develop and cultivate mentally or morally; to teach." Educators, then, are clearly responsible for not only the imparting of facts but also the deeper mental cultivation of young people's minds. The discussion of sometimes controversial issues seems to fall under this category of "mental cultivation." In order to fully round the minds of the younger generation, issues which require more thought than simple yes/no, black/white answers need to brought into the classroom.

The inculcating of these views can certainly originate within the family structure, and perhaps should. My parents, for instance, have always been informed about and involved in the resolution of issues ranging from "Sunday Blue Laws" in the small town in which we live in Utah, to apartheid in South Africa. Their interest in the problems surrounding these and many other topics impressed upon me, even as a young child, that they must have some importance. By observing their actions, I was urged to follow the precedent and become acquainted with issues on global, national, state, and local levels and to feel free to express my opinions, even if I were in the minority.

The ideal situation would find all parents bringing up their children with an education in a broad base of issues, but because families often do not discuss such concerns with their children, the responsibility inevitably falls upon teachers and upon schools.

History and government classes are assumed to be obvious places for the discussion of timely issues, since schools are expected to be clearly divided into subjects, with no need for overlap. But high school curriculum committees are finally beginning to realize the value of coordinating subject matter in the course of refining and updating secondary school class curriculum.

At my high school, for example, two teachers combined biology and writing into one double-period block class. For without the ability to write and clearly express thoughts, even an immense knowledge of biology becomes useless. One of the most common and ubiquitous complaints that I have heard about class work and discussion is that it has no application outside school walls in the "real world." However, the "International High

School" concept which my school district initiated for the 1985-86 school year focuses on a variety of subject matter, thus giving participating students a more global view of the world rather than the sometimes limiting Western perspective. By combining curriculum from different disciplines, perhaps these vital subjects can be tied together in a more visible way, and in the process make students more eager to learn.

The work in the English classroom needs to be seen as an integral part of a student's life, and not just as a daily attempt to drill students on vocabulary words and force them to read books and plays.

It is within the confines of the English classroom that students are taught about language, its origin and its practical usage. It is within these walls that literary works are exposed to the view of a less perceptive younger generation. It is within this setting that children and youth have their eyes opened and their horizons broadened as they learn communication skills. It should therefore follow that it is within these classes that we must strive to include the discussion of pertinent social issues.

I can still remember my tenth grade English instructor's care and precision in teaching me how to write an essay. Each time I sit down in front of a blank piece of paper or word processing screen, I still look for the "three point" formula which she stressed so adamantly. She played a big part in teaching me to express myself on paper; but she also helped me to realize that, even with the upmost knowledge and ability to express thoughts, if we do not also train students to think critically, the whole process is in vain.

Literature also plays a big role in language arts classes. The study of literature not only demonstrates different styles of writing for students, but also displays varying points of view about issues throughout successive generations. An unwillingness on the part of teachers to examine these issues robs pupils of valuable learning experiences which can be gained through the analysis of authors' works.

Many novels require that supplementary information be provided in order for the stories to be clearly interpreted. When my Advanced Placement English class discussed <u>Pride and Prejudice</u> last spring, for example, it was necessary, and proved enriching, to break from exacting passages of the novel and discuss some aspects of prejudice around the world today. Yes, perhaps it did become much like a government/current events class for a few fleeting moments, but by examining our peers' and teacher's views on prejudice, we were not only able to form/change/revise our own opinions on the subject of prejudice of all kinds, but we were able to gain added insight into the novel and into Jane Austen's thoughts and feelings at the time she wrote it.

A study of the Bible is my AP English class also comes to mind as another example of discussions where social issues were beneficially brought into the English curriculum. Almost every passage we read in the Bible seemed to have a direct tie-in with everyday topics of concern. We discussed and debated about war, peace, sex, religion, social status, racism, and many other issues. In an attempt to draw from the authors' thoughts, we enthusiastically took on these topics and it was primarily through our disagreements that we were challenged. My peers and I were better able to draw meaning from the material as we discovered more and more present-day applications. Granted, controversy can easily arise from bringing religion into the classroom through the discussion of books like the Bible, but by taking the book as a piece of literature and not as a mandate for living, we were able to examine its merits and to draw analogies from it which were closer to home.

Even the style which writers employ can sometimes lead to debate over social issues. Sexist and racist language in novels has stirred up disputes in the past, and undoubtedly will continue to do so in the future. Another responsibility is thus heaved upon the shoulders of English teachers: to clarify students' misinterpretations and misunderstandings of novels.

Some authors use language in their novels which can be deemed racist and which can, in some cases, stem from racist attitudes held by the writer. Students need to recognize that racism still exists in our nation and therefore discussions of racism in America are appropriate to further explain some references within the novels.

Sexist langugage is also used by some authors and can unknowingly create inappropriate attitudes within students about masculinity and femininity. In the study of the Bible, my fellow students often remarked about the fact that there were a large number of references to men and to a male omnipotent being. In the study of books which were written before women rights were beginning to be recognized, pupils must recognize that different cultural conditions existed and thus different attitudes prevailed. Simply reading works which are written in a sexist manner can foster chauvinistic feelings. Educators, therefore, need to emphasize to pupils that, not only does the language of these novels reflect the social values of the times in which they were written, but the language can reinforce these values as well. Students must realize that the meaning and usage of words changes as society changes and this must be taken into consideration during the study of literature. By talking about the ways students and teachers view gender roles, and the way our society judges equality, English classes can better interpret authors' sentiments and attitudes illustrated through their novels.

"Those who cannot remember the past are condemned to repeat

it," philosopher George Santayana said, and how true it is! If by communicating with others we can solve problems--and we can--then an important bond between history, language, and the future needs to be recognized by students. When my World Literature class read Night by Elie Weisel two years ago, we could sense the dispair and agony that he was going through, reliving the ultimate nightmare of his life. As he retold the story of his experiences in a Nazi concentration camp we began to understand how prejudice, hate and scapegoating can manifest themselves in society. He sensed a need for public awareness and was willing to fill that void despite the stress and anxiety he knew it would cause him to relive the experience through his novel. This kind of insight can help pupils draw some realism from novels which often seem far removed from "real-life" situations.

On a different note, the "moral right" has been a leading opponent of bringing any seemingly controversial topic through school doors. They don't want evolution to be discussed in the classroom, yet they favor the introduction of mandatory prayer into public schools. They oppose the idea of sex education in schools, yet they don't want abortion to be discussed as a viable option for pregnant teens. They think it's alright to let Right-to-Lifers voice their opinions, but representatives from Planned Parenthood shouldn't receive the same opportunity. Their opposition to certain subjects seems to arise out of their belief that these issues cannot be fairly discussed, and opposing sides of issues cannot be brought out and justly analyzed. And yet, equality is a two-way street and teachers should be required to bring differing views into their curriculum for discussion while maintaining an unbaised atmosphere.

Believe it or not, students do have thoughts of their own! And opinions too! I have personally been in classroom settings where my views have been in direct opposition to that of the instructor and it was through some of those discussions that I was able to strengthen my position on some issues and question my opinions on others as new facts were brought to light.

Throughout the nine years I lived in Utah, I was almost constantly in the minority. My religion, my politics, my goals for the future--nearly every issue that seemed to come up found me on the minority side. Presented with this situation, I felt I had three options. I could give in to others' ways of thinking, I could try to hide my true sentiments about issues where I disagreed, or I could feel free to voice my convictions and to question the validity of others' views, including those of my teachers.

In the Honors English course I took in my ninth grade year, we studied vocabulary, punctuation, spelling, poetry, Greek mythology, plays, and novels, among other things. But the one assignment which still stands out in my mind was where I had to

team up with another student, pick a topic of social concern, research that subject and then debate the two sides of it in front of the class. My best friend and I decided to choose capital punishment as our issue, and we really got excited about the research and very involved in the topic. Because we both favored the death penalty, we flipped a coin to determine who would take the opposing viewpoint for the purpose of the debate. By having to argue the merits of the death penalty, I was better able to see reasons for opposing such punishment for criminals. That is, as I researched book after book and article after article, justifications like "An eye for an eye, a tooth for a tooth" and "They killed somebody else, now we have the 'right' to kill them" gradually convinced me that such an act of murder on society's part is severely cruel, inhumane, and unjustified. As a result of that experience and others like it, I strongly believe that it is important to wrestle with social issues in order to continually challenge our stands on issues in the changing society in which we live. That English class experience helped to teach me that important lesson.

Perhaps nowhere is it more appropriate to bring these issues into discussion than in the setting of the English classroom, for it is there that we study the interpretive style of authors past and present, analyze the evolution of our system of communication, and learn the art of expressing ourselves. And we cannot stand for haphazard implementation of social issues into English curriculum. We must stand strongly in favor of intentional encouragement of American teachers to tie these topics into their classroom study. The curiousity we can create in the minds of America's young people may compel them to use their knowledge and abilities one day on the Supreme Court or in the Oval Office, or it may provide them with the ability to organize their thoughts more clearly as a farmer in the fields of Kansas. Regardless of the ultimate applications of teaching social issues in the English classroom, we must each realize that we can no longer neglect making social issues an important building block of English curriculum.

TEACHING CONTROVERSIAL SOCIAL ISSUES: PERSONAL AND PROFESSIONAL TASKS FOR TEACHERS OF ENGLISH

Alex Molnar and Donovan R. Walling

Introduction

It is impossible to know how much U.S. citizens actually know about the various controversies that march regularly through the headlines. It is, however, generally presumed that being well-informed about important social issues is a responsibility demanded by democratic governance. Since public schools have, historically, had education for informed citizenship as one of their principal charges, it would seem that educators bear a special responsibility to be well informed on the issues of the day. This responsibility is shared by teachers of English. The first task of English teachers in teaching controversial issues is, therefore, to see to it that they are informed.

Once English teachers have done a thorough job of informing themselves on a given subject, they have both personal and professional decisions to make. The first decision is whether or not the issue is, in essence, an individual matter of conscience, or whether it also has professional implications. An English teacher concerned about a social issue who has decided that it is an issue of personal but not of professional concern can express that concern through any number of channels open to U.S. citizens. This would, among other things, include any and all of the following: participation in demonstrations and vigils, leafleting, sending letters to congress people, senators, and the president, sending letters of protest to other appropriate individuals and institutions, organizing other people to do the same; etc.

If the issue is considered a matter of professional as well as personal concern then there are two clear levels of potential involvement, the professional organization level and the school/classroom level.

Setting the Stage Outside of the School and Classroom

Organized work within professional organizations is extremely important because professional organizations are at least in part responsible for examining, judging, and communicating to

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the profession and to the public what does and does not represent a professional concern.

There are at least three models for work within a professional organization. These models are not mutually exclusive. All three models can be useful.

The first model is the organizational advocacy model. In this model an individual works within his or her organization either to have that organization take a position on a particular issue or to have the organization at least acknowledge the significance of the issue and the need of members to learn more about it. Once the organization has taken either a substantive position (e.g., educators have a responsibility to teach students about nuclear disarmament) or a procedural position (e.g., educators should learn more about apartheid) the tactical work begins. The central tactical question is: What can the organization do as a result of having taken a position on a social issue? The answer is, any number of things. The organization can publicize its position within the profession via journal articles, newsletter stories, and presentations, symposia, and conferences. It can publicize its position outside the profession through press releases, through lobbying at the national and local level, and through testimony before legislative committees and other governmental bodies. The Association for Supervision and Curriculum Development (ASCD) is an example of a professional organization where this model has been successfully employed.[1]

A second and related model is the structuring of a special interest caucus within a professional organization[2] or the formation of a free-standing professional group devoted entirely or primarily to the advocacy of the social issue in question. Physicians for Social Responsibility, for example, was founded with nuclear disarmament as its sole objective. Formed four years ago, Educators for Social Responsibility (ESR) sees its mission as a broader one and has been involved in the development of peace education curricula as well as the organization of in-service presentations, symposia, and study tours relevant to ESR's commitment to social justice. These groups have both a national organization and local chapters, and all are actively involved in lobbying and public information activities in addition to their activities in schools and at professional meetings, etc...

A third model is the curriculum and instruction resource model. This model is used effectively by the National Education Association (NEA). The NEA sponsors the development of resource materials on topics and themes that the organization has determined are professionally significant. These materials are then made available to school districts and individual teachers. Making materials available is very important because school districts and individual teachers rarely have money or time to

research and develop their own materials on social justice topics. Since the materials are developed by a professional organization, they are much more directly under the control of and responsive to eduational practitioners. In addition, market factors, although still important, are probably less of a factor than with commercial publishing houses. It is also worth noticing that the resources available to schools are generally being reduced. A professional presence in curriculum development assumes additional importance because, as Harty[3] has documented, there is increasing pressure on teachers to make use of free materials provided by business and industry. According to Harty, these free materials tend to reflect industry bias rather than professional judgement.

Dare the schools build a new social order? Not very likely. Its unlikely that professional educators can even transform the schools. Assuming this, teaching about social issues is supported most soundly both conceptually and practically when the issue is described and defined as a professional issue. Although schools are not likely to build a new social order and educators are unlikely to transform the schools, the ability of educators to define what is and is not a matter of professional concern is still a powerful tool. Professional educators do not control the schools; however, as a professional group they have influence on school programs. It is important, therefore, that educators take responsibility for creating a professional environment which supports the legitimacy of considering social issues as potential professional issues. Teachers who, for example, wish to teach about U.S. policy in Central America are in a much stronger position if they are able to point to professional support for their point of view than if they cannot.

Understanding the personal, political, and professional decisions faced by educators concerned about social issues is important because it helps provide a conceptual context for classroom teaching. In other words, any conceptual basis for teaching about social issues should identify some of the salient tasks facing the teacher <u>before</u> they begin teaching or at least <u>as</u> they begin teaching about the particular issue. The three tasks implicit in the foregoing remarks:

1. To decide whether or not social issues are a matter of professional as well as personal concern.

2. To identify and work with other educators to formulate and express the basis for professional concern about social issues within the appropriate professional organization.

3. To work within the appropriate professional organization to have that organization adopt policies and take actions which define social issues as a legitimate matter of

professional concern and to communicate that concern within the profession and to the general public.

Setting the Stage in Schools and Classrooms

School and classroom tasks have not been discussed up to this point because of the belief that the teaching of controversial subjects should not be regarded solely as posing a technical problem. There are technical problems to be sure. However, technical tasks are best understood as part of the political and professional context within which they are embedded. The tasks outlined below should therefore be understood as indivisibly related to the tasks outlined earlier in this article.

An English teacher who wishes to teach about controversial issues should attempt to get as much support as possible from fellow teachers, administrators, and sympathetic community members or groups. This can be done effectively through informal conversations as well as more formal meetings. If materials are available from professional organizations and/or a professional organization has taken a position on a given social issue, then this information can be shared and publicized. Also, if a community group has taken a position on the issue in question that group may be helpful in supporting the teaching of a particular issue, both with school administration and with other community members. Although there may be ample support for teaching about controversial issues, there will be differences in the significance given to each issue and differences over the actual materials and methods to be used. To the extent possible, materials and methods should be decided by consensus so that they have as broad a base of support as possible. Also, to the extent possible, the question of the relative priority of social issues in the curriculum should be addressed by looking for ways in which the study of a social issue can support instruction in other areas, e.g. reading or math. This relationship will help strengthen claims for its inclusion in the English curriculum.

Theoretically at least, a social issue could be taught solely from a factual stand point, i.e. identification of various opposing points of view on the topic. It is even possible to teach about the judgements of various people with regard to the issue at hand and the actions taken with regard to the issue as facts. Teaching about social issues only at the facts level, however, is likely to be the least satisfying to teachers who want their students to learn to make critical judgements. In the case of many social issues even the judgement level may be relatively uncontroversial.

The most controversial aspect of teaching about social issues is likely to be assessing what individual and/or

governmental actions are called for an the basis of a judgement of the facts. This area is controversial because substantial numbers of students may find themselves in serious disagreement with the policies supported by political leaders that their parents support. Therefore, prior to teaching about certain social issues, procedures should be outlined for hearing complaints about both the decision to teach the subject and/or how the subject is being taught. This way procedures will be established before problems actually arise.

A final task is to identify and/or develop activities which are appropriate to the developmental level of the children who are to be taught. For example, it might be appropriate to use "The Last Epidemic," a film produced by Physicians for Social Responsibility which details the medical consequences of nuclear war, in a high school class but not appropriate to use it in a third grade class.

Teaching Suggestions for Teachers of English

Controversial issues offer teachers of English instructional opportunities in research, reading, writing, and discussion which are timely and which can motivate students at all grade levels. While teachers cannot and should not provide answers to controversial questions, they can and should teach their students to pose critical questions and to examine values and biases that influence how those questions are answered.

In developing active responses to controversial issues, English teachers may find it helpful to think of students as progressing through a series of stages as critical questions about controversial issues are framed and responses formulated. These stages are (1) concept formation, (2) information collection, (3) question formation, (4) evaluation, and (5) judgement.

Concept formation begins the moment a student becomes aware of a controversial issue. Impressions, observations, associations, and generalizations converge, and out of this mixture emerges an initial viewpoint or opinion. Without ever attending specifically to a particular controversial issue, such as apartheid in South Africa or the spread of AIDS (acquired immune deficiency syndrome), many students have formed personal viewpoints simply because they have been exposed to controversies through viewing television or reading newspapers. The English teacher's role in concept formation is to help students move from unsubstantiated opinion to deliberate, fact-based concept development. To accomplish this shift of focus, the teacher will need to introduce students to formal information gathering strategies.

One useful strategy which is familiar to English teachers is the journalistic approach, which poses six basic questions: Who? What? When? Where? Why? and How? These six questions can help direct students to the information needed to systematically examine a given issue. For example, many students have formed opinions about AIDS without fully understanding the nature of the illness. Students who ask who? what? when? where? why? and how? will learn important facts about AIDS. Questions such as (1) What is AIDS? (2) Who is likely to contract the disease? (3) When did scientists first learn about AIDS? (4) Where did the AIDS virus come from? (5) Why are people so afraid of AIDS? and (6) How does AIDS spread? can help students frame the issue.

Although facts provide a basis for posing critical questions the challenge for students is to evaluate their values and biases in order to arrive at considered judgement. Controversial issues seldom revolve solely around disputations of fact. They center on how those facts should be interpreted or what action should be taken in light of the facts. Few people, for example, would dispute that apartheid is a segregationist policy that leads to racial inequality in South Africa. Similarly, few people would dispute that AIDS is a life-threatening disease which merits serious attention. The facts are fairly evident in these instances. Controversy arises when we ask what we should do about these issues. How should the United States government respond to South Africa over the apartheid issue? How should a school's administration respond to the student with AIDS who wants to enroll? These "should" questions are examples of the sort of critical questions that stimulate students to examine their values and biases in order to arrive at a judgement.

In the evaluation stage students are encouraged to confront the personal values and biases they hold which may have a bearing on the controversy being studied. The English teacher's role in the evaluation stage is to help students clarify their understanding of the values which support their "should" questions. For instance, when students consider the question of the proper response of the U.S. government to South Africa over apartheid, English teachers can help them examine underlying value questions such as: Does it matter from a practical standpoint if the U.S. uses sanctions against South Africa? Does it matter from a moral standpoint?

Using AIDS as an example, teachers might similarly help students to examine underlying values by helping them to learn to ask questions such as: Does admitting a student with AIDS set up a conflict between an individual's right to a public school education and the obligation of a school to protect the physical safety of its students?

The English classroom provides a forum for dealing with controversial issues that is unconstrained by any particular social science curriculum. Using language to deal with ideas is the main function of the language arts class. Consequently, subject matter can be selected with a good deal of flexibility. Controversial issues can provide stimulating material for written composition or discussion at both elementary and secondary levels.

For example, when the Challenger space shuttle with a school teacher on board exploded on takeoff, many young children were forced to confront in a unique way the kind of disaster that can unexpectedly befall human beings. A controversial issue arising out of the disaster of the space mission might be: To what extent should NASA continue to use human astronauts? Underlying questions might include: What types of missions are most appropriate for manned flights and which are most appropriate for unmanned space vehicles? Has NASA made good decisions about manned and unmanned missions? Teachers who provide opportunities for their students to address controversial issues of this kind enrich their language arts curriculum.

The variety of avenues open to English teachers for dealing with controversial issues ranges from show-and-tell type projects to discussions to written compositions. The choice of instruction will depend on the maturity of students and the instructional objectives of the teacher. For example, if the objective is to increase students' information gathering skills, teachers may want to spend more time on reading and researching strategies. Group discussion, debates, and show-and-tell type projects are effective for examining values and biases. Journals, reports, and essays are helpful in focusing on question formation and evaluation.

It is not always necessary to approach an issue head-on. While controversial issues are often found in the headlines, it is possible to approach controversial issues from other directions. Using a quote, for instance, may stimulate students to think about a controversial issue from a new perspective. One example is this quote from Judge Leon R. Yankwich: "There are no illegitimate children -- only illegitimate parents." Taking Judge Yankwich's comment as a starting point, students can on to consider controversial issues surrounding teenage parents, unwanted children, abortion, and so on.

In English classes, in particular, the absence of a specific social orientation allows teachers to develop instructional activities so that students have opportunities to explore and debate a variety of contemporary problems. Controversial issues are an effective medium for teaching students to gather information and to ask and answer critical

questions. The ultimate goal is to stimulate students to think critically about timely issues. Students at all grade levels can benefit from the ability to consider their values and biases and to formulate thoughtful responses to issues of social consequence. In providing opportunities to examine controversial issues, English teachers not only enhance their subject matter, they help their students acquire the critical thinking skills that are fundamental to democratic citizenship.

NOTES

1. See for example the first "Contemporary Issues" feature which appeared in the April 1, 1983 issue of Educational Leadership. As the result of ASCD adopting a resolution on critical contemporary issues the ASCD membership was surveyed on the topic of social issues in the curriculum and the new feature "Contemporary Issues" was made a regular part of the journal.

2. ASCD again provides an example. In 1969, for example, the Radical Caucus was organized by ASCD members who wanted to express their opposition to the war in Vietnam within a professional context. Special interest caucuses in professional organizations are useful because they can lay legitimate claim to some of the organization's resources while at the same time maintaining a more focused stance than is likely to be possible for the entire organization.

3. Sheila Harty Hucksters in the Classroom, Washington D.C.: Center for Study of Responsive Law, 1979.

4. For a discussion of how to handle controversial issues in a school program see the "Contemporary Issues" feature in the December 1984/January 1985 issue of Educational Leadership. In addition to providing examples of how controversial issues have been treated there is an annotated bibliography for those interested in reading further.

FACING CONTROVERSY: AN ORGANIZATION'S ROLE IN ADDRESSING THE NUCLEAR WORLD

Susan Alexander

Father Bryan Hehir, a major force and voice in the U.S. Conference of Catholic Bishops, dubs them the place "where the vision of the world is created." He is referring to schools.

The world we live in is a transformed world. It is an endangered world. An interdependent world. A highly technological world. An overpopulated world. A world with increasing disparity between haves and have-nots. A world brimming with nuclear weapons, rapidly proliferating. A world in which people everywhere are demanding new rights. A world, for the first time, of scarcity, instead of abundance.

A world that, for the first time, holds the life and death of the species in its hands. It is also a world in which, for the first time, all of our traditional concepts of national security, defense, and war have become obsolete. A world, for the first time, in which one nation's security rests in the hands of its putative adversary is an unprecedented world. Can security ever again be achieved by <u>any</u> nation acting on its own?

As educators and parents, we wonder how to help prepare students to live in and cope with the realities and problems of such a world. How to guide students toward developing the skills they need to be responsible adults in this new world. Most teachers are uncomfortable teaching about controversial social and public issues. While facts and information can be presented well by the majority of teachers, when teachers engage students in critical thinking about complex and controversial issues, they are uncertain about how to deal with the strong feelings, opinions, and conflicts that may arise.

<u>Educators for Social Responsibility</u>

Nearly five years ago, the national organization Educators for Social Responsibility (ESR) was born out of these concerns. From the start, ESR not only accepted Einstein's assertion that

> "the unleashed power of the atom has changed everything save our modes of thinking, and we thus drift toward unparalleled catastrophe,"

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but also believed that educators must lead the way in developing the new ways of thinking he called for. But we cannot engender new ways of thinking by using our traditional teaching methods. If we are to change the way we think, we will also have to change the way we teach. Our first responsibility is to recognize that this transformed world means we cannot do business as usual. Students now require a different kind of education and teaching - a nuclear age education.

To look at ESR's evolution and how it has handled reservations and objections about its mission, ideas, and materials is also to see in microcosm the history of national controversy over the inclusion of nuclear age education in the school curricula. The media has even created a "raging debate" over what it terms a struggle for the "hearts and minds of children." In this controversy teachers at all levels of schooling and in all curriculum areas have been accused of inculcating certain beliefs in their students, and have been pressured either not to address social issues at all or to do so in a watered down way.

What is this nuclear age education that has generated such controversy?

Nuclear Age Education

On its most accessible level nuclear age education concerns the obvious subject matter of the history of the cold war and the arms race; the nature and effects (physical, socio-economic, psychological, environmental, and global) of nuclear weapons; deterrence theory, arms control, and national security; the Soviet Union and the U.S.-Soviet relations; nuclear weapons' testing, the Strategic Defense Initiative, the "nuclear winter" hypothesis, and nuclear proliferation.

However, direct knowledge about the nuclear arms race per se is insufficient preparation for coping with the complexities of a nuclear world. Planetary survival may also hinge on knowledge that might be considered indirectly related to the advent of nuclear weapons. This knowledge is concerned first, with seeking both the immediate and root causes of warfare, aggression, conflict. The latter leads inexorably to exploring the relationship between violence and perceived injustice - inequality, oppression, maldistribution of resources, poverty, world hunger and famine, apartheid, racism, sexism. And it is here that one discovers how essential it is to increase our knowledge of the increasing global interdependence.

Concomitantly, the search for potential solutions to agression includes study of alternative security systems and the nonviolent mangagement of conflict, both domestic and international. Conflict resolution also involves the acquisition of skills, as well as knowledge, such as the problem-solving skills

of negotiation and mediation.

The themes and design around which ESR's many teacher education programs are developed convey even wider implications of teaching in a nuclear age. These themes involved new teaching methods, as well as new content. This emphasis reflects ESR's conviction that the goal of changing our fundamental thought patterns in the wake of the unleashed power of the atom will mean having to change not only what we teach, but also the way we teach. (This will be addressed later in the article.)

The Critics

Some people resist all such teaching. Others object to the way it is being done. There seem to be three dominant objections to the implementation in schools of nuclear age education: that it creates or increases fear, guilt, and hysteria in young people, resulting in feelings of helplessness; that the issues involved are too complex for a valid representation of a range of viewpoints, especially if they are intergrated into the standard curriculum; and that this education propagandized youth for hidden agendas.

First, the "subject" is said to be too emotional and overwhelming, promoted by its partisans in the hope that deliberately heightening emotions will stampede the public into quick, simple solutions - such as a nuclear freeze. The way issues are taught is thought to favor an emotional approach to peace, war, and disarmament and to discourage critical reflection. Inordinate fear in considered the motivating tool to change attitudes. Although proponents of nuclear age education insist that materials are designed specifically to reassure the young, critics equally insist that the teaching will upset kids. At the same time, nuclear age education is charged with laying on youth insoluble adult problems and burdens that derail their normal developmental tasks.

Second, teaching materials and curricula are viewed as biased and simplistic. Through trying to reach every age group and to integrate them into regular subject matter, they are portrayed as oversimplifying the profound complexity of the issues. In this view the teaching slights deterrence and the Soviet threat; omits crucial historical facts; and assumes foregone political conclusions damaging to our national interest - such as that any reduction in nuclear armaments will automatically ensure greater security and stability.

Finally, this education is considered easy prey for politicization, and as dominated by left wing organizations to promote their own policies. These policies range from getting nuclear education into the curriculum, to recruiting children for the ranks of the peace movement, to depicting anything military

as evil and the U.S. as the culprit in both destabilizing weapons and actions. In short, a reflexively anti-military and anti-defense, and unpatriotic education.

In addition to the suspected hazards inherent in the actual practice of nuclear age education in classrooms, critics also cite the methodology of studies on the effect of the nuclear threat itself on the young as "soft," "amateurish," and "anecdotal." They criticize the sampling in the surveys as unrepresentative, falsely creating "evidence' for an "epidemic of nuclear anxiety and a mental health crisis among the young." They lampoon the surveys' "so-called findings," the journals in which this "research" is published, and the qualifications, intentions, and politics of the "scientists" who design and use the studies.

Educators for Social Responsibility encourages educators, parents, and others who work closely with young people to take such concerns seriously. We do.

Fear and Helplessness. We do not believe in the politics of fear or hopelessness. Our philosophy, publications, workshops, and ways of teaching are all explicity built around and committed to fostering in young people hope in and responsibility for the future. Anyone who reads our teaching materials carefully or participates in our teacher training about nuclear age education cannot long maintain that our work frightens youth or manipulates other emotions. In direct contrast to such a protrayal we strive above all else to deal with nuclear age issues without creating a sense of hopelessness. How?

Nuclear age education does not overwhelm students with inappropriate social problems; to the contrary, they enter our classrooms already lacking belief in the real powers of democracy to address those problems. They do not believe that ordinary citizens - either themselves or adults - can make any difference in public policy. When we ask them to cite examples in history of citizens who have contributed successfully to social progress, rarely does a hand go up. I am not the first to notice that each succeeding generation is more ahistorical than the previous. If they do know about the abolition of slavery; women's suffrage; the labor movement; the civil rights, women's, and environmental movements; even Vietnam, they must trot out their knowledge only for quizzes and academic credits. How the abstract idea about the consent of the governed in democracy translates concretely does not seem to have gotten through.

Our work labors to counteract their sense of powerlessness, not to increase it. Education in the nuclear age is really education that prepares people to create democracy. It is civic education for the 21st century. The need for new approaches to education in a nuclear age is based first, upon the need in a democracy, functioning properly, for an informed, knowledgeable,

and active citizenry, schooled in independent decision making and in the power of the electorate to make a difference, and willing to accept the responsibility of participating in the political process. In consequence, our materials and methods further the skills of democracy: individual initiative, decision making, participation, responsibility, active citizenship. We are committed to ways of teaching that help students create a vision of the future that nourishes hope. In a word, empowerment.

Our development of elementary teaching materials and our work with teachers focuses on empowerment by the creation of supportive environments in every classroom that allow teachers to listen carefully to students' feelings and concerns. We encourage structuring the classroom as a community, to provide students, regardless of how young, with direct experiences of participation in the real-life processes around them. In lower grades children need opportunities to make choices and decisions, to take stands, to study the political process, vis-a-vis the roles individuals have played in affecting social change and shaping history. If young people of all ages experience themselves as people whose opinions matter and are respected and whose actions make a difference, then much later when, as adults, they may indeed be confronted with seemingly overwhelming social and global problems, they will have acquired the "taste" for and "habit" of democracy.

In middle and secondary schools, students also require "nuclear literacy" as well as experiences in democratic empowerment in the nuclear age. But the vocabulary and concepts of that literacy are always presented within this context of hope and empowerment.

Bias. Some critics maintain that materials for nuclear age education currently available for classroom use are produced only by advocates of particular points of view. They call for value neutral materials and teaching. Behind this objection is the assumption that it is possible to provide objective materials. As educators, we question whether objective teaching is possible. As ESR President Roberta Snow asks:

> "Where are the materials without bias? Where is this teaching that is value neutral? All materials have bias, and they are all controversial. Are there events in history that have unquestioned facts without values? Are there materials that put in all facts for all perspectives?"

A point of view and a set of values exist in all materials, written or visual. Decisions about what to include and what to omit, for example, as well as the amount of space given to a point, inevitably betray a viewpoint. ESR has found that even true balance is not achievable. Presenting a valid range of

perspectives and biases is a more realistic goal. With this in mind, ESR also asks what place our own biases have in teaching. Is bias ever useful?

Our work attempts actively to use bias, by teaching from it, rather than trying to avoid it completely. Through exposure to each bias and to a spectrum of viewpoints, students' traditional critical thinking skills can be developed and sharpened. They look at assumptions, premises, hypotheses, and inferences in all positions.

In relation to the point that the complexity of issues addressed by nuclear age education inevitably results in watered down presentations, we refer the reader to the following sentiments of Thomas Jefferson:

> "I know of no safe depository of the ultimate powers of society but the people themselves; and if we think them not enlightened enough to exercise their control with a wholesome discretion, the remedy is not to take it away from them, but to inform their discretion by education."

In communities we seek out parents, school administrators, faculty, students, PTA's, academicians, military personnel, and other interested educational leaders and citizens with divergent points of view. We invite them to serve on task forces or advisory boards in local school communities for the development of nuclear age teaching materials. We solicit a wide range of viewpoints in materials, teaching approaches, and classroom speakers.

Politicization. It is possible to subsume most of the reservations in the first two categories under the broad charge of politicization. A careful examination of the best ESR thinking and teaching materials confirms that our work is committed to teaching how to think, not what to think. We are also distinguished by our use of methods that reflect the values of dialogue, empathy, cooperation, negotiation, and peace in the thinking process itself. Our goal is for both teachers and students to become critical decision makers, truly able to make up their own mind.

Thinking for ourselves in systematic and disciplined ways is more essential in a nuclear world than ever before. More is at stake in decision making. Yet recent studies reveal a 10-year decline in reasoning and problem-solving skills among this nation's students. The level of critical thinking of future generations seems to be in jeopardy.

An effective strategy for beginning to teach critical thinking is the use of classroom materials and teaching methods that emphasize questioning - inquiry - an active, participatory stu-

dent body. Although education leaders give lip service to this ideal of thinking, it is not the instructional approach that prevails in most classrooms today. Less than 1% of teachers ask students to express or respond to ideas. Eighty-five percent of teachers lecture to passive consumers of information and ask questions primarily for factual recall. Many education critics believe that the decline in analytical skills, in particular, and excellence in education, in general, result from this approach. Factual information does not necessarily lead students to question actively or challenge the ideas presented to them or think for themselves or approach problems in an analytic and systematic way.

But even in the pre-nuclear world traditional critical thinking skills, by themselves, often showcased through adversarial, polarized debate, were not enough to propel humankind safely and nobly through the era. But perhaps they were not dangerous. In the nuclear age conventional critical thinking tools, without some balance in a less adversarial process, may indeed be dangerous, even catastrophic. Thinking effectively in a nuclear world seems to require the process of dialogue as well as debate.

ESR has been working intensively with a new approach to critical thinking - dialogue. Dialogue develops specific skills diametrically opposed to the politicization of education. Dialogue complements, enlarges, and completes the traditional approach to critical thinking, which is based primarily on skepticism, always seeking what is wrong with ideas. Students arrive in our classrooms already holding an attitude for bringing about a more peaceful world. We must challenge them to account for the truths embodied in other conflicting and competing viewpoints, each shaping different understandings of what peace is and how to reach it. In contrast to debate, in the dialogue process we ask students to listen and look for not only what may be wrong about another's belief, but also for what may be right - what can be respected - where common ground might exist - where dialogue or cooperation might be built. Young people will not be able to reason responsibly about their nuclear world unless they are able to enter into cooperative, respectful, and empathetic dialogue with those who hold different beliefs.

After one Nuclear Awareness Course, a high school student wrote:

> "I know I will always carry with me the critical thinking skills I developed in the class. Not only do I feel more knowledgeable about nuclear issues, but I feel better equipped to try to understand current events that I felt were beyond me... Now when I read a newspaper, or watch a television program, or engage in a conversation, I feel more

confident... Although this class dealt extensively with the many aspects of nuclear issues, I most value the critical thinking skills I picked up."

There is education about the nuclear age, and then there is education for a nuclear world. Education for this transformed world means that students acquire attitudes and skills that help them to become inquirers, decision makers, and active citizens, rather than just studying about inquiry, decisionmaking, and active citizenship. It means using methods that teach students to use dialogue, have hope, be cooperative, and take responsibility for public issues, not just teaching about such ideas. It means teaching for, not just about, respect, community, the nonviolent management of conflict, and interdependence.

It means helping students to develop the new skills, attitudes, and perspectives they will need to become aware of the global dimensions of issues and problems they usually study. It means creating opportunities in our classrooms for understanding local applications of individual responsibility.

If we want young people to believe in the democratic process and to participate actively in our democratic society, then we cannot run authoritarian or paternalistic classrooms. We cannot complacently assign readings about the power of individuals to make a difference, while keeping our students powerless, prohibiting them from making any choices about their real classroom or school lives. Our classrooms cannot be filled with talk about dialogue while we remain didactic teachers. If we want our students to acquire beliefs in equality and justice, then we cannot run our classrooms hierarchically.

Hope, responsibility, empowerment, multi-perspectives, and dialogue - these are some of the prime themes of a socially responsible education in the nuclear world.

CONTROVERSY DOESN'T HAVE TO FIND THE TEACHER

James D. Black

How can an English teacher not confront potentially controversial issues? So long as writers write, literature will deal with sensitive and potentially controversial topics, and unless we become machines teaching from perfectly sanitized texts, our students will read and hear and react to important questions and be moved by important emotions. The more important question is how a teacher maneuvers between potential controversy and actual controversy.

The teacher can have his students read, discuss, and write about a multitude of important issues. But should he allow every sensitive topic to be discussed, or does he tell his class that certain ones are inappropriate? Does he make a strong public stand on all issues, or does he sometimes judge that such a stand is inappropriate? Does he deliberately choose texts guaranteed to inflame an opposition group, or does he diplomatically choose a different but equally worthwhile selection? In short, can he maneuver so as to keep potential controversy merely potential?

Even when he tries to be cautious, he may be surprised. It is unlikely that the teacher who a few years ago assigned a Tarzan book ever anticipated that a parent would try to have the book banned because the parent thought that Boy was illegitimate. Though it was proved that Boy was no bastard, the teacher--and many other teachers as well--learned a valuable lesson: controversy is in the eyes of the beholder, even when it may not be in the mind of the teacher who assigns the text.

I am reminded of the researcher who rewrote the main points of the Declaration of Independence in the form of a petition and then stood in a busy shopping center soliciting signatures, only to find that a majority of citizens refused to sign because it sounded too radical.

I am also reminded of the California policy which prohibits the inclusion of literature which mentions birthday cakes and the like, because they are junk food and thus unwholesome; such stories have to be edited and rewritten so that birthday treats become organically grown apples, or whatever suits the whim of the moment.

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And, I am reminded that the Dick and Jane reader was heavily criticized because if was too WASPish and projected stereotyped sex roles.

Where, then, are we to find a clinically pure example of absolute freedom to choose texts and topics? And where are we to find antiseptic texts, or topics incapable of arousing controversy? Can we teach fairly tame classics such as Gulliver's Travels? Or "Civil Disobedience"? Or The Scarlet Letter? Or Romeo and Juliet? Must every teacher live in perpetual dread of parental or community reaction against his or her choice of a piece of literature for classroom use?

Certainly it behooves the teacher to anticipate, to prepare wisely, to protect himself or herself by filing lesson plans complete with teaching rationale, and to seek and get the permission of the chairperson and principal before teaching a text almost sure to arouse someone's ire. However, there may be no anticipatory defense possible if a teacher is attacked for teaching something so apparently innocent as Dick and Jane and birthday cakes.

Nevertheless, the prudent teacher can head off the obvious and most vehement attacks while still teaching worthwhile literature and focusing class discussions on sensitive issues. I've taught for fifteen years in a rural Virginia community, and I've never once been disciplined for or even questioned about teaching something dirty or controversial. To a small extent I've been shielded by community indifference. As may be the case in your community, the parents of some of my students are more interested in their children's grades than in the content of the curriculum--they wouldn't care what I taught, so long as the grades are reasonable good.

To an even greater extent, however, I've avoided such problems because I myself an a conservative Virginian and thus attuned to the sorts of things I should and should not teach. I won't lead class discussions on various sexual maladjustments and perversions, nor do I point out every potentially Freudian interpretation in a poem. I won't try to teach Henry Miller's or Kurt Vonnegut's most explicit works--not would I want to.

There are points I will stress. I point out that Desdemona and Juliet were indeed guilty of filial disobedience and that this was a serious matter in those times. If my students want to celebrate the girls' rebellion against authority, I cannot stop them; but I point out that the fathers have a valid point. I know that parents are frequently blind and stupid, but I refuse--on the grounds of both personal and community conscience--to advocate the rebellion of teenagers against their parents.

Personally, I consider Thoreau a bit of a poseur and a

charlatan, and while I am willing for our society to tolerate a minority who think and behave as he did, I am unwilling to advocate that the majority do so. I am too conservative for that, and so is this community. Hence, when I teach Walden and "Civil Disobedience," I want my students to see the worth in Thoreau's philosophy and life, but I also encourage students to read a bit about Thoreau and his life and to engage in a class discussion on his dependence upon the generosity of others, his father's willingness to support him, his very borrowing of an ax from Emerson when he set off to live at Walden. I let the students handle the discussion and form their own opinions, and so far I've never had to point out that variance between the man's words and some of his actions; the students do that.

Someone has always asked the key question--What indeed would happen if everyone, not just a few, behaved in all the ways Thoreau advocates?--and the discussion has swung to the potential weaknesses in Thoreau's position if adopted en masse. If a student ever failed to bring out this point, I would do so. To me it's a pivotal matter to bring out what one might call the "conservative reaction" to Thoreau, and it's just that Thoreau be thus examined. Yes, it's a way to insure that someone present views which I approve of, but it is a technique which my own conscience is comfortable with, and no one accuses me of fomenting rebellion.

I try to select literature which offends neither me nor my community. I have taught quite a number of texts whose language or ideas have been found unacceptable elsewhere, among them Gulliver's Travels, "Civil Disobedience," and Portrait of the Artist as a Young Man. My students read Catcher in the Rye and "Modest Proposal," and uncensored versions of Othello and Romeo and Juliet. Surely we can anticipate possible objections to all these works, mild as they may seem in comparison to the more extreme cases. However, they do not offend me, and so far they have offended neither my students nor my community. If they did, I'd find alternatives.

I'm no zealot entering school on opening day with a calling, not to teach, but to shake up a complacent school and a complacent community. I didn't begin my teaching career with a secondary goal of figuring in another Scopes trial. It's my job to teach students how to use Standard English, how to write, and how to read literature. I want that literature to be worthwhile, engaging, and challenging--so much the better for all of us. We'll all profit if our studies do raise serious questions about politics, race, sex, religion, and the like; but the important task is to teach reading, writing, and thinking, not one preordained set of issues or specific stances on issues. So long as the curriculum is not totally innocuous, then students will find engaging and controversial topics and they will profit.

Besides, I hope I'm smart enough and well-read enough not to be a one-book teacher. Is there indeed one novel or story or play of such value and with such a singular theme that my students will suffer hopeless damage if I don't teach that work? Is there only one work or one topic through which we learn important values? Will the critical faculties of my students be eternally stunted if they do not read one particular essay, or if they fail to discuss one particular question during our year together? I think not, and so I'm perfectly willing to compromise before the fact, one might say--to select that which I think my students and their parents will find fairly comfortable.

If I know my students well enough to foresee that portions of Gulliver's Travels are too raunchy for some, I'm quite happy teaching Lord of the Flies. Different as the two books are, their themes do overlap, and any student who deals with either will have had a challenging intellectual experience.

The passion and jealousy in Othello work wonderously well with teenagers, but if a "beast with two backs" and similar language proves offensive, I would not hesitate to drop the text and choose another, even something so different as Julius Caesar. I have no inescapable compulsion to teach Othello's particular passion and jealousy, and Caesar is rich enough and excellent enough to justify its own place in the curriculum. If its own brand of jealousy, its intrigues and assassination, don't bring up some fascinating political discussions, then I and my students are indeed dunderheads.

I do considerable censoring when I compile a reading list for my students. I include Winesburg, Ohio but not Peyton Place. Not only is Winesburg considerably less explicit--it is a far greater work and asks its readers to do far more critical and interpretive thinking. Besides, nearly every parent has read or heard of Peyton Place and would have knee-jerk reaction to its inclusion, while Winesburg is virtually unknown to them and its presence on the list will pass unnoticed (a lesson here in diplomacy or subversion, whichever you wish to call it.)

I include several D.H. Lawrence novels but omit Lady Chatterley's Lover. I believe that to be a reasonable choice, at least as reasonable as the decision of my colleague to omit Great Expectations from his list. Certainly the books are extraordinarily different and are not interchangeable, but I believe (and my teaching experience has shown) that Great Expectations arouses significant discussion about values and friendship and hypocrisy. Theses are sensitive and worthwhile topics, I believe: just as there is more than one way to skin a cat, there is more than one cat to skin. To argue for the inclusion of Lawrence's vapid little sexual treatise at any cost is not to proclaim that one is heroically fighting censorship. Rather, it may say to one's critics that he has read too little to know another selec-

tion to teach, or that he thinks sex is the only sensitive or worthwhile topic, or that he is intellectually incapable of finding in Dickens worthwhile points to discuss.

In private life I have a very bawdy sense of humor, but I omit "The Miller's Tale" from my reading lists. It simply has no place in a public school classroom. If a student has heard about that particular story, our library has available some unexpurgated editions of Chaucer which he is free to read. If he asks me which is the notorious story with the dirty jokes, I'll tell him (though perhaps he would benefit more if I made him read all the tales until he found the one he seeks). Frankly, I think he'll benefit from reading "The Miller's Tale"--perhaps then he'll discover that his generation didn't invent sex and dirty jokes, and the historical perspective thus gained would make his reading a significant academic achievement. Nevertheless, it is too gross a story to include on my reading list.

Our time is not infinite, and so we all censor our curriculum by omission. The real questions are (1) What do we omit? and (2) How do we make that choice? Obviously we omit topics and titles we think are inferior, or not stimulating to our students or to us, or which in some not-so-mysterious way do not measure up to our sense of values. I choose to omit the highly explicit, and I choose to omit those topics and titles whose controversial nature and/or reputations would detract from the worthwhile points they may carry.

It's a form of censorship, yes, but as I said, we all censor--it's simply a matter of what and how. I've known several teachers who appeared to exercise reverse censorship: if the book is fairly tame or a recognized classic, drop it in favor of anything more controversial or explicit. I don't find their attitude any more commendable that they find mine. Furthermore, I don't find their students learning any critical and interpretive skills which mine don't learn, and I have no evidence that their students become better citizens than mine become, so I conclude that my system works at least as well as theirs.

"Where are your principles?" a colleague asked me when I discussed some points of this essay with her. "Don't you have anything you'll take a stand on? Wouldn't you fight the school administration or a parents' group if they told you not to teach a certain text?" A interesting but myopic set of questions, I thought, implying that unless my principles coincide with hers, I have none, and that unless I martyred myself at regular intervals, I was somehow deficient as a teacher and probably as a human being. Frankly, I'm not sure what single text is worth the fight. So long as I (not they) could select a reasonable alternative which I was prepared to teach, I wouldn't consider myself highly compromised.

As to where my principles are, I thought I had made that clear to my critic. I believe a teacher should have a strong sense of decorum, a sensitivity to the prevailing attitudes of his community, and the flexibility to find alternatives to those items which, if he insists upon teaching, would destroy his effectiveness as a teacher and perhaps his career. If he lacks the first of these, he shouldn't be a teacher. If he lacks the second, he should seek another community more to his tastes. If he lacks the third, he demonstrates that he lacks the subtlety and intellectual finesse his calling demands.

THREE TACTICS FOR TEACHING CRITICAL THINKING THROUGH SOCIAL ISSUES

James P. Beck

Those of us who want to teach not just factual knowledge, but also thinking skills--but find the going arduous--can very profitably use social issues for the task. Controversial problems are good grist to teach students how to ask the right questions; how to seek options and alternatives in value-systems; how to practice problem-cause-solution analysis; and how to spot implicit assumptions and obvious (and subtler) biasses. Lively topics for such critical analysis (not just fact-reporting) include gun control; censorship; capital punishment; minority rights for women and others; seat belt and speed limit and motorcycle helmet laws; sex education--even vegetarianism and the metric system. Any issue works well when the "facts" are important for decisions, but are often hard to discern in speeches, articles, letters. This is also true when opinions differ and emotions run strong.

But social issues themselves scarcely teach critical analysis. Too often in the past, I myself taught social issues in a too-static, merely-informational way. I followed, no doubt, the tradition of American education whose goal is knowledge, its transmittal by teacher and mastery by student. I didn't tie the issue to the "higher" goals of thinking: comprehension, application, analysis, synthesis, evaluation (to quote Bloom's taxomony). We'd discuss abortion or other issues by merely compiling evidence for and against; or having students write a merely-cumulative library research paper, approaching the task more with wheelbarrow than with sifting screen (or scalpel). Any "evaluating" of the issue was, unfortunately, unsystematized.

Then I came to see my goal as teaching students not just to <u>know</u> <u>one</u> issue, but to be able to <u>think</u> about <u>any</u> issue they'd encounter in the future as citizens. For, in life they might have to estimate--on their own--the probable degrees of truth-vs.-falsehood of statements (about an anti-fluoridation campaign); or know how to seek reliable sources to balance their own or others' misperceptions (on a campaign to repeal women's rights or deny gay rights); to make sense of wildly-contradictory viewpoints and sense types of biasses (as when on TV two debate opponents simply "talk past each other" regarding gun control or capital punishment).

I thus came to see the social issues as the vehicle, while the thinking skills were really the point. Refining my approach

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over the semesters, I identified three major student problems in thinking clearly about problem-issues. These are unawareness of biasses in "the facts"; ignorance about "rationalization"; and, confusion about the standards for judging truths. To counter these student problems, I developed three main approaches (truth-falseness estimator; rationalization-detector; ways-of-knowing evaluator). These do work. They can efficiently disenchant and unsettle college freshmen ("But can't you believe anything?") and then equip them to approach issues after all. This paper reports on the three problems and my three approaches. They are as follows:

(1) "Well, s/he backs up the statement with facts." Students are overwhelmed by any "data," and do not know how to assess apparent "evidence" critically. Further, they think statements are true or false, instead of, as often is the case, variously in between. Therefore I present a sliding scale by which one can estimate probable degrees of truth vs. kinds of falsehood: over-generalization, outdatedness, and the like.

(2) "Well, good reasoning will produce truth." Students are unaware of the mechanism of rationalization--our universal human tendency to reverse-reason, to find ways of defending our own prior fond beliefs and think that's reasoning. Therefore I define rationalization, and present a list of six possible "root-reasons" or subtypes of rationalizing, with examples from newspaper letters, magazine articles, institutional publicity, and the like.

(3) "Well, who's to say what's true or not?" Students don't know explicitly of distinct, plural ways of knowing and standards of judging--and that some are more reliable than others. And so I discuss science, religion, and popular tradition.

(I) As for "the facts," my students usually can only say, "Well, the writer does (or, does not) back the argument up with the facts." They can't see that any statement on a social issue (A) can contain fallacies amid the "factualities," and relatedly (B) can admix truth and fallaciousness. So, I ask not "Is this writer's statement true or false," but rather, "to what extent might it be true--and false? To aid this, I provide the following sliding-scale checklist on which to rank any statement:

Is the statement, then, (1) Utterly fact-free; a claim that is not supported at all?; (2) An outright lie? (e.g., "marijuana causes baldness"); (3) An unknowable or a highly questionable statistic? ("78% of all Americans have smoked marijuana"); (4) An old, tired outdated fact? (cf. the propagandistic movie Reefer Madness, exhibiting 1936 stereotypes about marijuana and insanity); (5) The fact is "basically true, but..." This involves the standard logical fallacies (see below); (6) Not a fact, but an arguable assertion presumed to be true ("We cannot cure

marijuana smokers," implying among other things that usage is a disease); (7) And, importantly, the statement may be "currently ambiguous." This means that we the readers do not now know whether it's true of not, because we're not the experts. If this is so, next we ask: do the actual experts in the field know, or not? They may know for sure, one way or the other (yes, marijuana does damage intellectual processes; no, marijuana apparently does not cause chromosomal damage). Or the experts may not know, and if so, it may be either because all the facts are not in yet (how does marijuana affect hormone production?) or because the existing facts and research conflict. Or the experts may legitimately disagree (does marijuana affect certain other vital functions?). Finally, (8) does the statement seem solidly factual after all this review?

The above eight-point roster has helped students refine their judgement of what they have read; it's a revelation to many who are only used to "true or false." Should you want to study the standard logical fallacies in more detail, note that probe #5 above--"true, but"--provides an easy entry. Here we can ask of the statement, (A) "true maybe but so what?" (Red Herring; Ignoring the Issue; Blizzard-Blitz of impressive but irrelevant data). (B) "True, a grain of truth there but ballooned up" (the falsity of Stereotyping). (C) "True, but the fact is subtly twisted and contorted" (Cardstacking; Suppressing Evidence; also, statistical fallacies or "fun" with figures--see D. Huff, How to Lie with Statistics.) (D) "True but all one-sided" (or, admits the opposite argument but then dismisses it--"Well, yes, marijuana may be harmful sometimes but no not really," and the like). (E) "True, but not the whole story" (Hasty Generalization from a skimpy sample--because six out of ten soldiers smoking marijuana during a battle became psychotic, can we generalize?) (F) "True, but it doesn't follow" (Non Sequitur, also Post Hoc Ergo Propter Hoc, also Slippery Slope. All heroin users used marijuana, but did the substance cause the herion use? Also, legalizing marijuana will double its use instantly, and threaten the family unit too; fact, or value-inference?) (G) "True, but untuned by bad tone" (author's voice or persona used as argument, including varieties such as Hoity Toity Harrumph Aren't You Dumb; or, Sweet Pseudo-Reasonableness, and See, Really No Problem Here After All). Relatedly, (H) "True but watch your language" (semantic argument of charged and slanted language, purr and snarl words: "killer weed," "genteel social facilitator"). Finally, the question of authorities: (I) "True maybe but who's saying it?" In relation to this students will often gullibly say "Gee, the writer quotes an expert to back up the opinion." But in regard to this problem I have them ask these questions: (1) Is the testimony current, or outdated? (2) Is the expert really an expert in this field? (3) Is he/she representative of the majority of current expert opinion--or a maverick? (4) Is he/she and his/her school of thought unbiassed? For, "even experts can be biassed"; "scientists are human too." Finally, (5) are the experts quoted

fairly, or perhaps out of context or twisted awry in paraphrase (or even half-quoted, as in the citing of only the first half of a source's statement that "Marijuana is an accepted social drug today--it doen not, however, deserve any acceptance at all").

(II) The next step is to sensitize students as to why people reason badly. Students assume--and many textbooks imply--that people think and write in biassed fashion only because we don't have correct information or capable logic. Rather, of course, humans too often rationalize--we seek facts to support our prior cherished beliefs and values, rather than reasonably coming to conclusions by examining the facts. This is why, as noted earlier, TV debate-show opponents will talk past each other about gun control, abortion, capital punishment, each ignoring "the facts" the other flings, and "common sense" too.

Students need to be alerted to this basic, insidious mechanism of rationalization, which like compass error or an undertow can divert the ship of reason from its proper deep-water course, and risk wreckage. I give samples of rationalizations--and for advanced classes can suggest explicit distinct subtypes of rationalizing, in the following six-point formula which I developed after extensive study of examples of biassed letters, brochures, articles, speeches, advertisements:

(1) "Vested Interests." We of course promote our ideas where our power and profit concerns are located. (The food industry defends food additives; small business councils extol junk mail with myriad arguments.) (2) "Just-Personal Predilections." We do advance our own pet preferences and peeves, each person a group of one. (Seat belts are lethal after all; blood transfusions are always deadly; convicts shouldn't be allowed to smoke cigarettes.) (3) "Stereotypes, Prejudices." Groups of us affirm our garden-variety distortions here. (Many arguments for, and against, marijuana, and minority groups.) (4) "Extremist Fringes." A few of us may exhibit far-out cult-like thinking exhibiting over-simple images. (Virulent vegetarianism, the anti-metric league, even the Flat Earth Society in Britian.) (5) "Ideologies." Many more of us champion the half-explicit beliefs and values of a nation or whole group. (The space race defended as good because it's materialistic, progressive, technological--hence deeply "American.") (6) "Psycho-Political Stance." And our reasoning is always affected by our place or mind-set on the scale between traditional conservatism and liberal innovation. (Stands are pro and con on women's liberation and capital punishment and the like depending upon degrees of authoritarianism.) In my experience, students can begin to detect such types of rationalizing if guided through appropriate samples of newspaper letters, special-interest editorials, and the like.

(III) Finally, ways of knowing--and, "consider the source." Students feel that one "just knows' something; they simply do not

realize that five major and distinct ways of knowing (and evalutaion) do exist--and that some are more appropriate than others, "depending." These ways are as follow: science; religion; culture (meaning tradition, norms, ideologies, the often-erroneous "what everyone of course knows is true"); just-personal beliefs of the individual; and, law--the statutes on the books.

Students maddeningly say, "Well, who's to say who's right, after all?" First things first. I note that there are fact-issues (properly solved by objective scientific research) and there are opinion-issues (probably "solvable" only by espousing some value-system or other). For instance, "Do seat belts save lives?"--versus "Are seat belt laws an infingement upon individual rights?" Again, "Does television cause violence," versus "Is television violence uncivilized?"

I then suggest that for truth, all five ways of knowing are <u>not</u> equal. Science seems the best guide, though it's never a guarantee. For instance: when discussing "Is smoking in public harmful/should it be illegal?" I suggest that better sources exist than "what everyone knows," or "your" (or "my") opinion. I want to turn to the current updates to the Surgeon General's Report--a so-called benchmark-source. Regarding censorship law, I'd turn less to the Bible (or some bible) than to the updates to the Presidential Commission on Pornography and Obscenity (1975). And regarding marijuana, perhaps better that the opinion of the dropout or even than the family physician is--whichever scientifically sound study exists. Though no guarantee, and though not universally well-respected by students today, science still seems one's best guide.

But it's in my next step--"consider the source" of anything written--that these credibility questions really come into complicated, challenging play. The following approach has made the library paper on a social issue less an unstructured fact-gathering project, and more of a truth-vs.-bias analysis. Here's the approach. We scrutinize the source of the statement. Is the source reliable, or suspect? How does one tell? Students tend to think the library is--the library, monolithic. I set up a scale on which any book, magazine, or article can be ranked. The range runs from "professional" through "popular" to "pulp" or sensationalistic. A pamplet or brochure can be from a legitimate clearinghouse for impartial information--or from a more dubious lobby-type special interest group.

When studying a social issue for the purpose of teaching thinking as well, I've found it important to gather and include a wider range of material than is usual--meaning more potentially-biassed, suspect specimens along with the more legitimate material. After doing units I and II, fact-analysis and rationalization-sensitizing, I present students with an across-the-board cluster of readings on the topic (or I use the

legalization of smoking, or alcohol use, as topics). I have students try to sort out the valid from the suspect.

This approach largely does work. Students note that an article on vitamins or nutrition may be from the scrupulous Nutrition Today, or the popular but solid Today's Health, or Jean Meyer's sober newspaper columns--but it might also be from the dubious National Enquirer, appealing to root-reasons of Extremisms plus Prejudices, or from Progressive Grocer, appealing to vested interests. A real gem here is a piece called "Food Thing," by "Mick and Lini," in The Mother Earth News, that journal for ideologists of slick naturalism (Sept. 1970). The article deftly intermixes definite chunks of real scientific fact, with a back-to-nature, anti-civilization extremist ideology and true-but-also-false statements which students can detect. Some sources are more subtle: how to explain the Reader's Digest's recent article extolling the virtures, only, of red meat? . . . .

Who to believe, for instance, on the issue of smoking in public places? If things aren't "all relative," as students maddeningly claim, how is one to decide? The Public Affairs Pamphlet #439A, "Cigarettes--America's No. 1 Health Problem," of 1975, seems impartial and trustworthy. So does the Surgeon General's report Health Consequences of Smoking (HEW, 1972). In nice opposition emerge the letters-to-the-editors after magazine articles on the topic, exhibiting Purely Personal Preferences and Peeves, mainly. Then, what of so-skillful brochures from the Tobacco Institute, their "quoted experts and facts" and their "so-reasonable" tone nicely clouding their vested-interest motivation? And the brouchures from GASP, ASH, and Smoking Research groups--they too are suspect until proved non-extremist in their own way. . . .

I soon emphasize the importance of a "benchmark" statement--meaning, a source which seems the most impartial and balanced evaluation of the issue. Usually a current summary of legitimate-expert opinion, these rare but useful statements do provide some firm footing of perspective amid the sloshing seas of bias. Consider such candidates as the Public Affairs Pamphlet series; the often-admirable Editorial Research Reports by Congressional Quarterly; perhaps the National Journal; or, the Wilson Reference Shelf.

The "benchmark" concept seems to be a needed start. One of my advanced classes once elected to investigate the thorny topic of civil rights for gay people. Students (and teacher too) at first waded adrift in diverse sources. The pamphlet "20 Questions About Homosexuality" by New York City's Gay Activist Alliance, while partially sound scientifically, seemed too one-sided and radical-toned in its psycho-political stance to reach most. On the other hand, the brochures of Anita Bryant's "Save Our Children" crusade, while fine sources of selective quoting of

experts and unexamined assumptions, were more confusing than clarifying. Nor did letters-to-the-editor help; most were either venomous, or all-embracing. Finally, some benchmark-type resources appeared, reinforced each other, and put the other, more skewed, sources into perspective. These included the National Institute of Mental Health's Final Report of the Task Force on Homosexuality (1972); pamphlets on the topic from the Public Affairs Series (1975); the Editorial Research Reports (8 May 1974); and SIECUS (1975); and Sister Jeannine Gremick's "The Myths of Homosexuality," from Intellect, Nov. 1973, provided an admirable overview.

Thus can the library paper on a social issue become a critical collecting-and-comparing of diverse (and often dubious) sources--rather than just a factual collection of varied opinions. The enterprise is strengthened by having had students estimate truth-and-factuality of statements earlier, and also detect potential rationalizations too-before they go to the library. Interest in the research enterprise is comparatively high--for one thing, students enjoy the conflict and controversy (and don't want to get fooled by bias in front of their peers, either). In fact, this three-part "anti-bias" unit, which centers around a discussion of some social issue or other, receives such consistently high ratings from students that I now always assign it instead of a more "traditional" research or issue project. And I shall apparently have to continue doing so, as long as fallaciousness abounds and as long as the young are vulnerable to it.

WRITING ARGUMENTS: OPINION OR INFORMED POSITION?

Phil Luther

Imagine you are adrift on a yacht in the South Pacific. Because of a fire, the yacht is slowly sinking. So begins an exercise entitled, "Lost at Sea," (see appendix) which can easily be adapted to teach beginning writers the difference between an opinion and an informed position -- an important distinction for any writer attempting a persuasive essay.

For most students, writing effective argumentative essays is one of the most demanding assignments they will encounter. Much of the difficulty can no doubt be traced to problems of invention, a failure to create a design of the implied reader and to foresee (and defend against) counter-arguments. For many students, the problem of writing on abortion, gun-control, or drug abuse (just to name three topics I pray I may never have to read about again) is that they are only too willing to begin to flesh out their 500-750 word opinions, fully convinced that they have written an argument. And perhaps they have. Usually, of course, what they have written is obvious, illogical, and far distant from our Aristotelian expectations of what an argument ought to be. What we want is not simply empty opinion but an essay that introduces us to a writer who has developed an informed position; we want a writer who puts forth both sides of the issue, who shows an understanding of its complexity, and who can argue fairly but persuasively. What we want is the classical ethos successfully developed and displayed.

But how, in a practical way, can we help students see the pre-writing work that a good argumentative essay so often requires? How can we show them the dangers of writing in a vacuum? How can we show them the dangers of falling victim to the superficiality so very often inherent in their own stance? One way to start is by spending a good deal of in-class time on invention itself and by following this with the necessary prescriptions that beginning writers so desperately seem to need.

"Lost At Sea" can provide solutions to the questions posed above. It can be a useful heuristic, showing students even before they start thinking about their own arguments the difference between an empty opinion and an informed position. Other virtues of the exercise are that it promotes a healthy scepticism within students by teaching them not to accept arguments that "sound" convincing on the surface, and it shows them the necessity of trying their arguments out on a sample audience to test reactions

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and modify positions before they move from invention to arrangement.

"Lost At Sea" (the entire exercise can be found at the end of this article) requires two class hours: one hour for students to work through the exercise in small groups and another hour for the instructor to interpret their answers and connect the exercise to the process of developing an argument. Students are asked to rank 15 items (from most important to least important) that they would include in their life raft as they try to survive the loss of their burning yacht. Some of the 15 items on the list are a sextant, a shaving mirror, maps of the Pacific Ocean, a two-gallon can of an oil-gas mixture, a small transistor radio, a fishing kit, and a seat cushion.

Interestingly enough, there are correct answers developed by officers of the United States Merchant Marines. The exercise can be scored and students can compare their thinking to that of the "experts." Most students, of course, will admit that they have little if any knowledge of the sea, and I've yet to find anyone with first-hand experience of having been adrift on a life-raft.

Still, it is surprising to watch students at work on the exercise. They are quick to formulate opinions--many of which appear to be quite logical. For example, I have heard students argue that the sextant should be ranked as the first item on the list because it will be essential for navigating to land. Only later when they find out that a sextant is useless without tables and a chronometer do they begin to see how opinions hastily formed are far different from an informed point of view. Furthermore, when they discover that the experts consider attempts to navigate foolish to begin with (the correct course of action is to conserve energy and to use signaling devices to attract other passing ships or search airplanes), they perceive that a certain amount of checking (research) is often required to put forth an accurate and convincing argument. They begin to see that readers are likely to probe a writer's argument with counter-arguments. Effective writers must, of course, anticipate such opposition. In this way "Lost At Sea" can be a useful lead-in to the necessity of the pro/con structure, making a nice transition from invention to arrangement and providing students with a useful prescriptive model.

When teaching "Lost At Sea," I require students to first formulate answers on their own and then to break into groups of four where they must come to a consensus on a group version. I then explain the correct answers and help them score their answer sheets. In the process, I encourage them to argue for their own rankings of the items as well as to listen carefully to the arguments of others. When a debate over a particular item occurs, I ask them to jot down a summary of the arguments for and against, so the entire class can later reconstruct the

"argument." Some well-timed comments concerning logical fallacies can show students what went wrong with their thinking (or lack thereof). The exercise makes for some lively class sessions, but more significantly it makes a useful prelude to the argumentative essay.

It should be clear by now that the exercise can serve any number of functions although I think it is best suited for preparing students for the seriousness and effort that writing good argumentative essays demands. Students see by doing how helpful human interaction is to testing out an argument. (After the group work on "Lost At Sea," I require them to conduct personal interviews with other members of the class to find out what common objections there will be to their own arguments. While doing this, the process of thinking through an argument comes to the forefront. Another virtue of the exercise is that students learn inductively. By trying out the exercise they are exposed to numerous issues and ideas about which we might otherwise be tempted to lecture. They can arrive at their own conclusions, and among other things, they can learn to distinquish between opinion and informed position, a lesson crucial to successful persuasive essays.

APPENDIX

I.

LOST AT SEA INDIVIDUAL WORKSHEET

Name_____

Group_____

Instructions: You are adrift on a private yacht in the South Pacific. As a consequence of a fire of unknown origin, much of the yacht and its contents have been destroyed. The yacht is now slowly sinking. Your location is unclear because of the destruction of critical navigational equipment and because you and the crew were distracted trying to bring the fire under control. Your best estimate is that you are approximately one thousand miles south-southwest of the nearest island.

Below is a list of fifteen items that are intact and undamaged after the fire. In addition to these articles, you have a serviceable, rubber life raft with oars large enough to carry yourself, the crew, and all the items listed below. The total contents of all survivor's pockets are a package of cigarettes, several books of matches, and five one-dollar bills.

Your task is to rank the fifteen items below in terms of their importance to your survival. Place the number 1 by the most important item, the number 2 by the second most important, and so on through number 15, the least important.

_____ Sextant

_____ Shaving mirror

_____ Five-gallon can of water

_____ Mosquito netting

_____ One case of U.S. Army C rations

_____ Maps of the Pacific Ocean

_____ Seat cushion (flotation device approved by the Coast Guard)

_____ Two-gallon can of oil-gas mixture

_____ Small transistor radio

_____ Shark repellent

_____ Twenty square feet of opaque plastic

_____ One quart of 160-proof Puerto Rican rum

_____ Fifteen feet of nylon rope

_____ Two boxes of chocolate bars

_____ Fishing kit

II.

LOST AT SEA ANSWER AND RATIONALE SHEET

According to the "experts," the basic supplies needed when a person is stranded in mid ocean are articles to attract attention and articles to aid survival <u>until</u> <u>rescuers</u> <u>arrive</u>. Articles for navigation are of little importance: Even if a small life raft were capable of reaching land, it would be impossible to store enough food and water to subsist during that period of time. Therefore, of primary importance are the shaving mirror and the two-gallon can of oil-gas mixture. These items could be used for signaling air-sea rescue. Of secondary importance are items such as water and food e.g., the case of Army C rations.

A brief rationale is provided for the ranking of each item. These brief explanations obviously do not represent all of the potential uses for the specified items but, rather, the primary importance of each.

1--Shaving mirror
Critical for signaling air-sea rescue.

2--Two-gallon can of oil-gas mixture
Critical for signaling--the oil-gas mixture will float on the water and could be ignited with a dollar bill and a match (obviously, outside the raft).

3--Five-gallon can of water
Necessary to replenish loss by perspiring, etc.

4--One case of U.S. Army C rations
Provides basic food intake.

5--Twenty square feet of opaque plastic
Utilized to collect rain water, provide shelter from the elements.

6--Two boxes of chocolate bars
A reserve food supply

7--Fishing kit
Ranked lower that the candy bars because "one bird in the hand is worth two in the bush." There is no assurance that you will catch any fish.

8--Fifteen feet of nylon rope
May be used to lash equipment together to prevent it from falling overboard.

9--Floating seat cushion
If someone fell overboard, it could function as a life preserver.

10--Shark repellent
Obvious.

11--One quart of 160-proof Puerto Rican rum
Contains 80 percent alcohol--enough to use as a potential antiseptic for any injuries incurred; of little value otherwise:
will cause dehydration in ingested.

12--Small transistor radio
Of little value since there is no transmitter (unfortunately, you are out of range of your favorite AM radio stations).

13--Maps of Pacific Ocean
Worthless without additional navigational equipment--it does not really matter where you are but where the rescuers are.

14--Mosquito netting
There are no mosquitoes in the mid Pacific.

15--Sextant
Without tables and a chronometer, relatively useless.

The basic rationale for ranking signaling devices above life-sustaining items (food and water) is that without signaling devices there is almost no chance of being spotted and rescued. Furthermore, most rescues occur during the first thirty-six hours, and one can survive without food and water during this period.

NOTES

Developed by Paul M. Nemiroff and William A. Pasmore, and included in The 1975 Annual Handbook For Group Facilitators.

LOST AT SEA INSTRUCTIONS (summarized)

For this exercise, students are arranged in groups of four or five. Each student has a copy of the worksheet and one extra is provided for the group. Students first attempt the exercise individually, then as a group. (For the latter, they will need about 35 minutes.) Then the answers are read and the reasoning for each answer provided.

Students then score themselves. When scoring, the difference between the student's answer and the right answer is placed into the column on the right side. For example, if the student places the sextant at 5 and the experts at 15, then a 10 is placed in the right hand column. Afterwards, this column is totalled, with low scores being the most desirable. The group version is treated the same way. In most cases, the group version will be lower than that of the individuals, which suggests that consensus thinking can yield better results (at least in this case) that isolated reasoning might.

WINNING THEIR HEARTS AND MINDS: AN APPROACH TO TEACHING THE PERSUASIVE PAPER

Stan Sulkes

Phil Luther's use of the Lost at Sea Game neatly illustrates the difference between informed and uninformed positions in informational and persuasive papers. It also gives rise to broader issues of what makes such a paper effective. Since the aim of such themes is to present a point of view -- to focus and direct thought along certain channels -- we do well to consider the broader issue: precisely how do people change their minds? In small matters, of course, the accomplishment may be simple indeed. "Oh, let's try the shark fin soup," urges the attractive redhead in an engaging manner and all longings for beef chop suey vanish.

But in larger, more vital issues, the acceptance of a new attitude is more complex. The invitation to a challenge may have far reaching consequences, may be perceived more as a threat than as a challenge. Social psychologists call such a response cognitive dissonance, which refers to an inconsistency between accepted beliefs, attitudes or cognitions and new evidence. The introduction of new evidence to alter one's position on a major issue, like abortion, for example, may have a domino effect on other beliefs and opinions. At its most extreme, it may lead one to reevaluate his value system or lead to a moral crisis. Countless examples can be found in literature -- witness almost any play of Arthur Miller, for example. Or recall the American experience in Vietnam.

But the far-reaching consequences of even a small shift in our moral sensibilities is not something that most freshman writers consider when they begin such a paper. (Indeed if they did, how would they ever consider submitting a 200 word persuasive theme?) When they set about writing on abortion, for example, they often fail to recognize how a successful argument might shred their reader's belief system, and, as a consequence, how resistant the reader is going to prove. Nor, as a rule, do they consider what it might take to change an auditor's cherished values.

To teach this sort of paper successfully, a teacher needs to communicate to the student precisely what is involved in asking someone to change a belief. Writers must consider what it would take to change one of theirs. The Lost at Sea Game is a good place to start since students will not be heavily invested in the

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solutions. After discussing them as Luther does, I ask students whether they accept the reasons provided by the Officers of the U.S. Merchant Marines. What might cast doubt on them? We make a list on the board: personal experience, authoritative accounts to the contrary, (for example, recognized mariners who argue that a small craft can indeed travel long distance), new technology, exposure of illogical reasoning or reasoning counter to common sense or related experience.

Then I distribute a handout containing a number of controversial issues, including ones that they have indicated an interest in writing on, and ask each student to choose the one they react to most strenuously, then briefly to describe his/her stance. Consider, I ask them afterwards, what it might take to significantly alter your opinion on this issue. I divide them into groups (where possible based on the issue they chose), and allow them 10 minutes to discuss this matter. (An alternative is to have everyone discuss a single issue like their stance on the legalization of abortion.) Often students who identify themselves as strongly opposed or strongly in favor state that nothing can change their position. In these cases, I ask them to enumerate what other values are linked with this one. Afterwards, I list their results on the board. As the list lengthens, the complexity of altering either one's own or another's beliefs begins to emerge.

Consider someone who is pro-abortion:

To change my mind, the argument would have to:

-create in me a sense of trust in the writer
overcome my repugnance to the taking of a life
help me deal with my sense of guilt
demonstrate some overwhelming personal and social benefits
be consistent with my religious beliefs
be acceptable to authorities I admire (political leaders, editorial opinions, ministers, teachers, parents)
be acceptable to intimates: (partner or mate, parents, close friends, co-workers)
be consistent with my sense of self

Rarely will a group list all of the above without help from other students and the teacher, and rarely will an issue penetrate so deeply into our sense of self, but that need not concern us: what we are attempting to dramatize is that arguments often founder when the approach fails to touch the core of the reader's possible objections. The aim is to sensitize students to the many factors that influence us in our decision making, allowing them to appropriate the specific ones that apply to the papers they are writing.

It is worth noting, and remarking to freshmen, that re-

searchers in social psychology support what Aristotle remarked on over 20 centuries ago, that the credibility of the source is the single most important factor in persuasion.[1] Studies also indicate that, in general, two-sided presentations (pro and con) were more effective than ones that ignored opposing views.[2]

Next I have students apply what they have learned to actual persuasive essays, both controversial ones. Gore Vidal's brief advocacy of legalizing drugs and Michael Levin's support of torture are good choices. (Both are included in the Norton Reader.) In a brief compass Vidal attempts to convince the reader that all addictive drugs should be legalized. I require students to read the article in class and, without much reflection, to take a stance. A skillful writer, Vidal argues in a fashion almost convincing when read hastily; even so, when students are polled most still resist agreeing with him. Often they admit not seeing the flaws but withhold their consent anyway. Why? we inquire.

Mainly because his position in so unlike anything they have seen before, so heterodox and inconsistent with established notions, that they grow cautious and conservative. Secondly, the tone he adopts is disturbing, not reasoned but gleeful, not compromising but dogmatic. They don't trust him. Thirdly, because they do not feel comfortable espousing such a viewpoint with many of their daily associates. When students closely examine the logic of his position, they are visibly relieved to find flaws in his advocacy of legalizing drugs (so far have we advanced or declined from the '60s).

Levin's case for torture elicits more support from students but the <u>contras</u> find it intellectually flawed and emotionally repugnant. They demonstrate that the weakness of the argument lies in its briefness, in its failure to distinguish when torture is acceptable and when not. His argument implies support of the KGB, or petty dictators who use torture as an instrument of state policy. After discussion, the pro-Levin forces are usually routed.

When applying such considerations to our own papers, I ask students to consider what it might take to convince readers inimical to our opinions either to change their minds or, at least, to take our ideas seriously. (Be aware that on some issues, positions may be so entrenched that no change may be possible, at least not by means of dialectics.)

A CHECKLIST FOR THE PERSUASIVE AND INFORMATIVE PAPER

Review the following to determine how many of the concerns we have been discussing will be addressed in your paper:

1. What will you do to convince the reader that you care about

this issue?

2. What will you do to make yourself trustworthy? For example, will you be fair to your opposition? Will you indicate areas of your own uncertainty?

3. Are you citing authorities that the reader can respect?

4. Are you providing concrete examples so that the reader is clear about your stance?

5. Do your examples allow the reader to see the application of your ideas in real situations?

6. What social benefits might accrue from the adoption of your position?

7. Are you addressing aspects of the problem that your reader might find difficult to accept emotionally? What problems are you creating for the reader who is influenced by you and how can you make your position more palatable?

8. Have you considered ways the reader might reconcile this position with others he/she may hold?

Of course the intellectually lazy student may mistake the aim of this approach as an attempt to justify the status quo, assuming that the most advantageous approach in an argumentative paper is a non-controversial one. Or the student writing an informative paper may seek out a hackneyed topic. Some rules of thumb I use to prevent this are as follows: if your paper does not reveal something I didn't know then it is not informative; if the negative to your stance cannot be take seriously, then it is not controversial.

The aim of this exercise is to make students aware of the problems facing advocates of any cause. Additionally, it asks them to examine their own resistance to change in order to sensitize them to what their audience might be feeling. If nothing else, requiring students to go through this process will demonstrate to them why brief arguments are likely to be ineffective ones.

NOTES

[1]C.I. Hovland and W. Weiss, "The Influence on Source Credibility on Communication Effectiveness," Public Opinion Quarterly, 15, 1951, pp. 635-50.

[2]W.J. McGuire, "Inducing Resistance to Persuasion: Some Contemporary Approaches," in L. Berkowitz (ed.) Advances in Experimental Social Psychology, New York: Academic Press, 1964.

USING ORAL HISTORY TO ADDRESS SOCIAL ISSUES IN THE ENGLISH CLASSROOM

Samuel Totten

Over the past twenty years oral history has gained the reputation of being an outstanding and protean curriculum tool. It is a hands-on-activity that can be easily taught, and it is also one that fully engages the interest of most students. Furthermore, it is a process in which students naturally use numerous basic skills, including reading, writing and speaking. (Note: In light of the fact that many excellent articles and booklets have been written on how to conduct an oral history, this article will only address limited concerns along this line.[1])

Willa K. Baum, an expert on oral history, has defined oral history as "...the tape-recording or reminiscences about which the narrator can speak from first-hand knowledge. Through preplanned interviews, the information is captured in question and answer form by oral history interviews. The interviewer must have some background knowledge on the subject..."[2] Pedagogically speaking, oral history is a process that can be used by teachers and students, alike, to bring the curriculum "alive," and to supplement and/or enhance the standard curriculum.

Many years ago I discovered that oral history is an outstanding tool that can be used to address key social and/or controversial issues. This is true for numerous reasons: 1. It provides the students with an opportunity to hear and/or read fascinating personal and "factual" accounts about the social issue; 2. It can introduce the students to diverse points of view; 3. If the student actually conducts the oral history of someone who has been involved, in one way or another, with a social issue, it gives him or her (the student) the extraordinary opportunity to engage in conversation with a person who virtually constitutes a "live curricular resource", and, 4. In light of the fact that a person's concern about a social issue is often rooted in personal beliefs, opinions and key experiences, the oral history is one of the most efficacious ways to tap into the source of such concern.

Samuel Totten is currently principal of Esparto Elementary/Junior High Schools in Esparto, California. He has conducted over 300 oral histories, including those of the following individuals: Jack Anderson, Barry Commoner, Helen Caldicott, Eddie Albert, Buckminister Fuller, John Kenneth Galbraith, William Sloan Coffin, Jr., and survivors of the atomic bombing of Hiroshima.

Quite obviously there are also many excellent reasons as to why students should study about key social issues. Among those that I consider the most significant are the following: 1. It helps the students to become informed about myriad aspects of the world they live in, including many that directly impinge upon their personal lives; 2. The inclusion of social issues in the curriculum provides an outstanding opportunity to engage the students in critical thinking skills; and 3. It adds a certain relevancy to the curriculum.

Concomitantly, both the use of oral history and the inclusion of social issues in the curriculum address aspects (content and process) of what Elliot Eisner, Professor of Education at Stanford University, refers to as the "null curriculum":

> It is my thesis that what schools do not teach may be as important as what they do teach. I argue this position because ignorance is not simply a neutral void; it has important effects on the kinds of options one is able to consider, the alternatives that one can examine, and the perspectives from which one can view a situation or problem. The absence of a set of considerations or the inability to use certain processes for appraising context biases the evidence one is able to take into account.[3]

This point is this: The curriculum of most courses is far too often set by the text, and the most pervasive pedagogical strategies employed are lecture and quite limited paper and pen exercises. Thus, the dual incorporation of social issues and oral history into the curriculum not only enhances the curriculum, but it also broadens the options, alternatives and perspectives that students can consider and examine.

When one thinks about it, a great deal of the literature that is found in most American, British, and world literature courses deal, directly or indirectly, with a wide array of social issues. (This point, alone, is worthy of a detailed discussion, and I have discovered that it is one that the students find quite intriguing.) An extremely brief listing of certain social issues and those pieces of American literature (fiction and nonfiction) that, in some way, address such issues readily attests to this fact: war (The Red Badge of Courage, "The War Prayer," A Farewell to Arms, For Whom the Bell Tolls, Johnny Got His Gun, The Naked and the Dead, Catch 22, Slaughterhouse Five, Going After Cacciato); racism (Uncle Tom's Cabin, The Adventures of Huckleberry Finn, Native Son, Black Boy, Invisible Man, Go Tell It on the Mountain, The Fire Next Time, Black Like Me, The Autobiography of Miss Jane Pittman, The Color Purple); civil disobedience ("Civil Disobedience," The Trial of the Catsonsville Nine, a section of The Autobiography of Miss Jane Pittman, "Letters from

the Birmingham Jail"); and prejudice (The Adventures of Huckleberry Finn, The Jungle, Night, The Wall, The Family Moskat, The Pawnbroker, Sophie's Choice, "Jewbird," and "The Boy Who Painted Christ Black").

While this is true, most teachers (and their students) probably do not address the full significance of such social issues, but instead key in on the plot and theme of the works. That is, for example, they may not examine the social issues from various points of view or examine how the theme of, for instance, a nineteenth or early twentieth century work is relevant to today's world. As previously mentioned, the inclusion of social issues and oral history into the curriculum can ameliorate, to a large extent, these limitations.

Interestingly, I have found that the use of oral histories to address key social issues that crop up in certain literary works to be an outstanding method for stimulating and/or increasing student interest in the literature they read. In fact, it often encourages them to examine in greater detail how literary works present ideas in a unique fashion. And it also prods many to become more personally involved with the issues broached in the literary works.

There are many ways in which a teacher and his/her students can use oral histories in the classroom. Those that will be mentioned and discussed below are the ones that my students have found most fruitful.

Prior to having the students actually conduct oral histories on their own, I have found that it is useful to introduce the students to the beauty and power of oral histories by reading several gripping oral histories to them. The key here, quite obviously, is to be extremely selective in regard to those that are chosen to be used in class because the express purpose is to, to use the vernacular, "turn the students on," not off, to oral histories. Fortunately, there are numerous fascinating and powerful oral histories, some of which are mentioned below, on many subjects available for this purpose.

Ideally, the oral history that is read to the students should be about the same social issue that the students are going to be studying. In the past I have successfully used selections from the following oral history texts for this introductory exercise: war (Stud Terkel's The Good War: An Oral History of World War Two; Mark Baker's Nam: The Vietnam War in the Words of the Soldiers Who Fought There, or Wallace Terry's Bloods: An Oral History of the Vietnam War by Black Veterans); prejudice and/or genocide (Dorothy Rabinowitz's New Lives: Survivors of the Holocaust Living in America); prejudice and/or racism (Theodore Rosengarten's All God's Dangers: The Life of Nate Shaw, or John Tateishi's And Justice for All: An Oral History of the Japanese

Detention Camps); nuclear power (Leslie J. Freeman's Nuclear Witnesses: Insiders Speak Out); the nuclear arms race (the Japan Broadcasting Corporation's Unforgettable Fire or Sam Totten and Martha Totten's Facing the Danger: Interviews with 20 Anti-Nuclear Activists; and capital punishment (Doug Magee's Slow Coming Dark: Interviews on Death Row).

Once the oral history has been read to the class it is worth soliciting the students' views and insights into the piece, eg., what they found most interesting and why, any new information they gleaned from it, how the kind of information presented in the oral history is similiar to and/or different from the type of information found in both fictional and other nonfiction texts; and, how the information is presented in a different manner from that found in both fictional works and other nonfiction texts, etc. This exercise is worthwhile because it encourages the students to come to grips with how oral histories are developed, the type of information they contain (eg., factual accounts that are often intermixed with personal opinions and local color), as well as the power and value of the stories. This is also a good place to discuss the subjects of point of view, personal bias, opinion versus fact, et al.

In place of, or in addition to, having the teacher read an oral history to the class, the students could be given an assignment to read one or two oral histories that address social issues. (Again, the teacher could suggest those oral histories that he or she found most fascinating or those that he or she thinks the student would find most captivating.) The point, still, is to introduce the students to the beauty and power inherent in oral histories.

Next the teacher could suggest that during the course of (or following) the reading of a particular literary work (short story, novel, or play), that deals directly or indirectly with a social issue, the students could read a series of oral histories on the issue that present various points of view. Upon conclusion of these assignments there are innumerous follow-up activities that students should find extremely interesting. The number and type of such activities that could be conducted will only be limited by the imagination and amount of energy that the teacher and students wish to put into the effort. Five of the most interesting activities that my classes have engaged in will be briefly discussed here. First, the class could discuss (orally or in written form) the various viewpoints (or the different types of information) presented in both the literary work and the various oral histories vis-a-vis the social issue. Second, the students could discuss which form -- literature or oral histories -- present the "truer" or most powerful insights into a particular social issue. (Here it is quite likely that the students will not be able to make a definitive statement one way or the other since both forms powerfully convey information in the own especial way.

This understanding, alone, constitutes a very valuable lesson, especially in regard to the point that certain "truths" are indeed found in fictional works.) Third, the students can discuss (again, either orally or in written form) their own points of view regarding the social issue, and whether the insights they gleaned from the literary work and oral histories simply served to corroborate their views or caused them to either reexamine, revise or completely change their views. Fourth, two pairs of students who hold opposing viewpoints vis-a-vis the social issue could do additional research (using information gleaned from other oral histories as well as other sources), and then engage in a debate in which they express their own opinions and cite the findings and/or insights of others. Fifth, experts and/or others involved with the social issue being studied (eg., activists) could be invited to class to share their stories and insights by the teacher or a student. A question/answer period could be held at the end of the recording sessions in order to allow the other students to interact with the guests.

Over and over again I have found that once the students have been introduced to the world of oral histories, many immediately want to know if, and/or when, they can conduct an oral history. Through rather time-consuming trial and error I have come to the conclusion that the most efficacious way to introduce students to the proper way of conducting an oral history is to demonstrate it. (For those teachers who are not familiar with the proper procedure, see the bibliography at the end of this article for a list of those texts which cogently spell it out.) In order to present the students with a true "picture" of the process I have always chosen not to use a student as the "subject," but have brought in a person whose oral history I was interested in conducting. Not only does this activity provide the students with a solid look at the process but, just as significantly, it helps to remove the mystery from the process. At the same time it builds upon the students' existing interest and desire to get out on their own to conduct an oral history.

Prior to actually conducting the in-class interview it is equally worthwhile to involve all of the students in the development of the questions that will be asked of the interviewee. This can be accomplished quite easily, and one of the best ways is to simply conduct a class brainstorming session. This exercise serves several different purposes. First, it provides the students with a vested interest in the in-class oral history that will be conducted by the teacher because the interviewee will be answering <u>their</u> questions. Second, once the brainstorming session has concluded the teacher and students can discuss the merit, or lack thereof, of different questions, and eliminate those that seem less than satisfactory. (The best questions are those that are "open" and not "closed," and those that probe deeply and do not simply deal with surface or superficial concerns.)

On another note, the teacher should tape the oral history he or she conducts. That way it can be used as a reference for students on how to conduct oral histories. Furthermore, a class period could be profitably spent listening to the tape in order to critique how well the interviewer (in this case, the teacher) used follow-up questions when the interviewee either broached an interesting point or when the interviewee did not fully answer or expound on a point. For example, during this period the teacher could turn off the tape each time the interviewee has completely answered a question, and then ask the students, "Was more information required here or was this question answered in a satisfactory manner?"

Finally, prior to encouraging the students to conduct oral histories on their own, it is a sound idea to discuss both the strength and weaknesses of oral histories with them, and to impress upon them that when they interview one person they are going to be receiving the point of view of one person -- and only one. (Ideally, this concern should be broached at the outset of any oral history project.) The point that I strive to drive home during such a discussion is that the information, ideas, opinions that one gleans in one interview simply presents a single aspect of the diverse set of opinions surrounding the issue. Thus, I impress upon the students that if one wishes to glean as complete a picture as is possible of an issue then one needs to interview a number of people who hold different, and preferably contrary points of view, and who have had various kinds of experiences. At this time I also discuss the point that oral histories, like reading the newspaper, will provide one with only so much information, and in order to gain an even more comprehensive picture one will need to use other resource materials. Again, this is another excellent place to bring up the concern of point of view, personal bias, opinion versus fact, et al.

Once the students are ready to conduct oral histories on their own, there are at least two ways for them to go about this. They can either seek out interviewees on their own and conduct the oral histories outside of the school setting, or the teacher and the students can conduct the oral histories during class time. I have found that initially it is worth easing the students into the process by using the latter system first and then progressing to the former.

By using the system where the interviewees are invited to class, the teacher and students can make a concerted effort to bring in individuals who hold various points of view and different beliefs. That way as different students complete their oral histories the class will have an opportunity to listen to and discuss a wide array of ideas. This is a <u>must</u> when dealing with social issues; and by doing so, it will hopefully prevent the study from being slanted in favor of one point of view or another.

The concern that has not been broached yet is the one as to where teachers and their students can locate willing individuals to interview regarding a certain social issue. As one who has conducted over 200 oral histories in various hamlets, towns and cities across the United States, I can honestly say that just about any vicinity is an oral history treasure just waiting to be discovered. An excellent point to begin a search for such individuals is the local historical society, articles in local newspapers about locally involved citizens, nearby colleges and universities, and national organizations that have local chapters (eg., veteran groups such as the Veterans of Foreign Wars (VFW) or the American Legion); the American Civil Liberties Union (ACLU); the National Association for the Advancement of Coloured People (NAACP); Daughters of the American Revolution; the Eagle Forum; Physicians for Social Responsibility; National Organization of Women (NOW); Amnesty International (A.I.); Greenpeace; the Hunger Project; the Gray Panthers; Fellowship of Reconciliation (FOR); Educators for Social Responsibility (ESR); the Moral Majority; American Friends Service Committee (AFSC); Federation of American Scientists; Common Cause, etc.). The latter mentioned organizations often know of individuals with fascinating stories, and will frequently put you in touch with them.

Finally, I have found that as the students, from year to year, conduct oral histories there is no better way to acknowledge their hard work than by organizing and maintaining an oral history library at the school. This is extremely easy to do and pays immense and eclectic dividends. All that is needed is a safe and readily accessible place to keep the tapes and transcripts. As for the dividends, the tapes and transcripts produced by former and current students can be used to introduce future students to the world of oral history. The best tapes and transcripts can also be used as examples of what other students should strive to equal and/or go beyond. Finally, the tapes and transcripts could be made available to other teachers in other subject areas for use in their classrooms.

By addressing various social issues through the use of oral histories teachers will not only be turning the "null curriculum" into the existing curriculum, but they will be helping students to gain a better understanding of the world they live in. Thus, at one and the same time, the curriculum will come "alive" for students and be imbued with a certain relevance that is missing from most classrooms. Accomplishing such goals are worthy objectives for any educator.

NOTES

[1]Among the excellent articles and booklets available on the process of conducting oral histories are the following: Willa Baum's Oral History for the Local Historical Society (Nashville, TN: American Association for State and Local History, 1971); Don

Cavallini's "Oral/Aural History IN and OUT of the Classroom" (in The Social Studies, May/June 1979, pp. 112-117); Christine Cendagorta's "Grassroots Learning: Connecting Classroom and Community" (in Media & Methods, September 1980, pp. 50-52); Edward Ives' The Tape Recorded Interview (University of Tennessee Press, 1981); Norman C. Machart's "Doing Oral History in the Elementary Grades" (in Social Education, October 1979, pp. 479-480); George L. Mehaffy, Thad Sitton and O.L. Davis' Oral History in the Classroom (Washington, D.C., National Council for the Social Studies, 1979); John A. Neuenschwander's Oral History as a Teaching Approach (Washington, D.C.: National Education Association, 1976); Thad Sitton's "Oral Life History: From Tape Recorder to Typewriter" (in The Social Studies, May/June 1981, pp. 120-126); and Oral History Evaluation Guidelines (published by the Oral History Association, 1980).

[2]Baum, Willa K. Oral History for the Local Historical Society. Nashville, TN: American Association for State and Local History, 1971.

[3]Eisner, Elliot. The Educational Imagination: On the Design and Evaluation of School Programs. New York: Macmillan Publishing Co., Inc., 1979, p. 83.

A BRIEF ANNOTATED LIST OF ORAL HISTORIES ON SOCIAL ISSUES

Baker, Mark. Nam: The Vietnam War in the Words of the Soldiers Who Fought There. New York: Berkley Books, 1981. This book presents the stories of 150 veterans who served in various capacities in Vietnam. As Baker states in his introduction: "Death and brutality prevade this book....Because Vietnam veterans lived through it, the account they give is as raw and shocking as an open wound." Paperback.

Dobrin, Arthur, Lyn Dobrin and Thomas F. Liotti. Convictions: Political Prisoners -- Their Stories. Maryknoll, New York: Orbis Books, 1981. Convictions presents the stories of "ordinary" people who have been persecuted for exercising their freedoms. Each of the nine stories are fascinating. Paperback.

Fallaci, Oriana. Interview With History. Boston: Houghton Mifflin, 1976. As Fallaci states in her preface, this book is a "direct witness to fourteen political figures of contemporary history." Included in this text are the stories of the following individuals: Golda Meir, Yasir Arafat, Willy Brandt, the Shah of Iran, Helder Camara, and Archbishop Makarios, among others. Many of the interviews present powerful information on a wide-array of social issues. Paperback.

Freeman, Leslie J. Nuclear Witnesses: Insiders Speak Out. New York: Norton, 1981. Presented in this text are the powerful stories of sixteen people "who speak from their own direct ex-

perience with nuclear power. Those who speak out...know the nuclear industry from the inside. They came to work -- as carpenters, millwrights, managers, engineers, physicists, and technicians -- full of enthusiasm about nuclear energy. What they saw and learned was shocking." Paperback.

Huddle, Norie. Surviving: The Best Game on Earth. New York: Shocken Books, 1984. In this book of interviews, Huddle has gathered the viewpoints of a wide cross-section of people (34 altogether) -- men and women of all ages, liberals, conservatives, and middle-of-the-road Americans, the famous (Edward Teller, Dick Gregory, Bucky Fuller) and nonfamous -- on the best way to make the world secure in the nuclear age. Hardback.

Hutmacher, Barbara. In Black and White: Voices of Apartheid. London: Junction Books, 1980. This is a book of interviews with black, white and coloured South Africans about what it is like living under the apartheid system. Among the interviewees are both the famous (Alan Paton, Stephen Biko, and Donald Woods) and the nonfamous. Paperback.

Japan Broadcasting Corporation. Unforgettable Fire. New York: Pantheon Books, 1977. This book presents the "unforgettable" stories of many of the survivors of the atomic bombings of Hiroshima. Paperback.

Leppzer, Robert. Voices From Three Mile Island: The People Speak Out. Trumansburg, New York: The Crossing Press, 1980. Presented here are the stories of thirteen people who lived through the nuclear accident near Harrisburg, PA., and its aftermath. They are personal accounts told by people who lived within a five mile radius of the nuclear reactor: farmers, doctors, business people, small town officials, and housewives. Paperback.

Magee, Doug. Slow Coming Dark: Interviews on Death Row. New York: The Pilgrim Press, 1980. This book presents the stories of twelve prisoners who have been sentenced to the death penalty in various locations around the United States. The interviews are extremely powerful and provide insight into numerous social issues, including capital punishment, poverty, civil and human rights, and the violence that pervades our society. Hardback.

Osada, A. Children of Hiroshima. New York: Harper Colophon Books, 1982. First published in 1951, six years after the atom bomb was dropped on Hiroshima, this book consists of the accounts of what 105 children went through due to the atomic bomb. Paperback.

Rabinowitz, Dorothy. New Lives: Survivors of the Holocaust Living in America. New York: Alfred A. Knopf, 1976. This fascinating book contains the personal stories of Holocaust survivors living in the U.S. It provides important insights into the

dilemmas faced by the victims, and the lasting effects of their experiences. Paperback.

Rothchild, Sylvia. Voices from the Holocaust. New York: New American Library, 1981. Presented in this text are the voices of some of the Holocaust survivors living in the U.S. "These men and women were from all over Europe. They represent every social level and shade of belief in Jewish life. "They recall their lives before, during, and after the Holocaust. Through the stories the reader discovers "the many different roads that led to survival, some through flight, some through hiding, some through desperate struggle within the confines of the death camps when the nightmare became brutal reality." Hardback.

Santoli, Al. Everything We Had: An Oral History of the Vietnam War by Thirty-Three American Soldiers Who Fought It. New York: Ballantine Books, 1981. Santoli presents the oral histories of an eclectic group of people who served in Vietnam. The stories are extremely captivating, and the book as a whole is a very powerful chronicle. Paperback.

Tateishi, John. And Justice For All: An Oral History of the Japanese American Detention Camps. New York: Random House, 1984. This book presents 30 powerful oral histories of Japanese Americans who were interned in concentration camps in the United States during World War II. Hardback.

Terkel, Studs. The Good War: An Oral History of World War Two. New York: Pantheon Books, 1984. This book is comprised of 120 extremely powerful oral histories of men and women who fought in and/or lived through World War II. It includes the stories of infantrymen, admirals, nurses, defense workers, bureaucrats, entertainers, and conscientious objectors. Paperback.

Terry, Wallace. Bloods: An Oral History of the Vietnam War by Black Veterans. New York: Random House, 1984. This highly engaging book of oral histories is significant in that the blacks who served in Vietnam view the roles they played there in a markedly different way from their white counterparts. Also, their casualties were proportionately far in excess of the estimated black population in the U.S. Paperback.

Totten, Sam and Martha Wescoat Totten. Facing the Danger: Interviews With 20 Anti-Nuclear Activists. Trumansburg, New York: The Crossing Press, 1984. This book is comprised of a collection of oral histories with grassroots, national and international activists (eg., an atomic soldier, ex-nuclear weapons designers, atomic scientists, clergy members, a former U.S. Navy admiral who worked in the Pentagon as a nuclear strategist, etc.) who are working in various ways on the nuclear arms race issue. Paperback.

Vegh, Claudine. I Didn't Say Goodbye: Interviews With Children of the Holocaust. New York: E.P. Dutton, Inc., 1979. "Twenty-eight French men and women who lost one or both parents -- and for some, their entire families -- in the Holocaust talk here for the first time about their devastating experiences." Hardback.

Walker, Keith. A Piece of My Heart: The Stories of 26 American Women Who Served in Vietnam. Novato, California, 1986. "This oral history recounts the experiences of a minority tucked away within another minority, American women who went to Vietnam in the military or as volunteers or entertainers. Official military statistics estimate their number at about 1,500 -- half military personnel, half civilians....The stories of memories and conflicts tend to run together but the emotional current never falters." Hardback.

Wallis, Jim. Peacemakers: Christian Voices From the New Abolitionist Movement. San Francisco: Harper and Row Publishers, 1983. This text contains the powerful testimony and oral histories of spokespersons from many Christian churches and traditions who have added their voices to the outcry for an end to the nuclear arms race. Contributors include priest and activist Daniel Berrigan, evangelist Billy Graham, and George Zabelka, the chaplin for the airmen who bombed Hiroshima and Nagasaki, among many others.

INCORPORATING SCIENCE AND TECHNOLOGY ISSUES INTO THE ENGLISH CLASSROOM

Robert E. Yager

The advice Rilke offered to the young poet as a way of improving his poems is also appropriate for English teachers interested in improving their curricula. Rilke urged the poet to: "Learn to love the questions themselves; then live into the answers." The point is this: Questions should not be perceived as something that arise merely to confound us, and they should not be the cause of pessimism. This, of course, is sound advice when dealing with the key social issues of our time because they do, in fact, raise some of the most difficult and fascinating questions faced by humanity.

Be that as it may, if there is any attention to current issues in the typical school programs, it is frequently left to the social studies classes/teachers/curriculum. Is this justified? Is it desirable? Is such action an example of teachers and school leaders denying students the right and privilege of dealing with the central issues of our time?

English teachers -- like all teachers -- need to operate in the real world -- the world in which everyone, i.e., students, school staff, the general public, is a current participant. The life in the school should not be separate from the life that everyone experiences at each moment of time. And yet the school is often a place completely unrelated to this real world!

English teachers are about their tasks of assuring that their students know the mechanism of good writing, the technique of public speaking, how to read with comprehension, and how to interpret literature.

These are all viewed as vital components in the school program since all areas need students who can write, speak, listen, and read effectively. For this reason, most persons are comfortable with making language arts a central component for the entire K-12 program for all students. The question arises, however, as to how this time can best be spent -- and whether or not real growth in terms of the communication and analysis skills can occur in what often is a vacuum. Can students learn the mechanics of writing, reading, speaking, and listening in classrooms that often seem to deny the existence of a real world -- full of issues, concerns, problems, and questions? Can the schools provide a real education for students -- i.e., prepara-

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tion for the real world and the futures they will have -- in classrooms and with curricula that do not consider the most current and significant of issues? Too often the school seems to promise "preparation" -- a preparation which attempts to create an ability in students to operate in the real world -- but comes through with much less. Unfortunately, for most such preparation means passage through a curriculum plan that is dominated by textbooks -- textbooks that deal with the mechanics, the skills, the central concepts that have been accumulated through time. It is fairly rare for a student to operate outside the textbook, the planned program, the school. In most schools students experience each course/discipline by progressing through a textbook in 90% of the schools. In such schools a given teacher uses a textbook in excess of 90% of the time. Courses are places where students learn specified concepts and skills devoid of current society. Textbooks are usually prepared over a five year period and are often in use for five years. It is not uncommon, therefore, to have students studying from material which is ten years old.

Concomitantly, it is easy to focus upon the concrete and the mechanics. All too often, however, many of the mechanics seem to have no value in the real world. As a result, many students feel that the schooling they receive is not meaningful, that it is not relevant to their lives now, and that it is unlikely to be useful in the future. It seems as if parents and teachers are convinced that school experiences are meant to prepare for the "good life"; to pass on what is known to a new generation; and, also assume that schooling that focuses on the preparation of all students for further schooling is appropriate preparation for the future that each student will have. But is it?

Many are, in fact, calling for a school curriculum which is tied to current issues. Issues, questions, uncertainties become points for departure. They provide a reason for exploring and for doing -- ultimately, learning. Issues and questions -- if actually internalized -- are motivating, thought-provoking, calls-to-actions, reasons for learning.

Dewey often talked and wrote about the value of a relevant curriculum -- the necessity for real learning to come from actual involvement. The arbitrary division of the curriculum and the school day into subjects/courses may be detrimental to real learning. We may be missing a real opportunity to involve students directly in real learning and missing the chance of offering a program that is truly preparatory for students by such a demarcation. Perhaps an interdisciplinary approach, one which keys in on both the major issues of today as well as what appear to be those of the future, comprised of the sciences and the humanities will provide the missing ingredient that is necessary for real learning to occur for most.

Current news reports are filled with problems of energy

depletion, population explosion, hunger, toxic wastes, nuclear proliferation, nutrition, disease, warfare, computerization, and space exploration, to mention but a few. It is difficult to consider any newsworthy current event which is not a science/technology-related issue. Such concepts, of course, are human concerns and thus within the domain of the humanities. The list of such concerns is fascinating to contemplate:

1) Leo Baekeland's conquest of an unyielding, brittle resin led to nylons and Tupperware;

2) Alfred Binet's method of identifying subnormal school children sired the IQ test and its incendiary implication that intelligence is inherited;

3) In 1905 Einstein formulated relativity, helped to create quantum theory, and clinched the reality of the atom;

4) Everyone who has ever had a transfusion or a transplant owes a debt to Karl Landsteiner's discovery;

5) Karl Pearson's chi-square test measured the fit between theory and reality, ushering in a new sort of decision-making;

6) Lee de Forest's curious variation of the light bulb -- the vacuum -- opened the airwaves to radio, TV, and telephone;

7) George Shull's experiments with inbreeding and crossbreeding corn make it possible to feed a good portion of the world;

8) Modern aviation got its lift from vacuum cleaners and vortices;

9) The transformation of the profession of medicine from an art into a powerfully effective applied science has changed every life;

10) Sixty years ago, only Raymond Dart could show that Africa had brought forth the first human species;

11) Fission has given us a new kind of power and a new kind of war;

12) From the universe's expansion; Edwin Hubble deduced the Big Bang;

13) The miracle of DDT was short-lived, but it helped launch the environmental movement;

14) A Russian immigrant pushed television out of the Rube Goldberg era;

15) Russell Marker's extraction of sex hormones from Mexican yams was only the beginning;

16) First developed in England to break Nazi codes, computers now prescribe cancer chemotherapy and prospect for oil;

17) The discovery of chlorpromazine and lithium emptied mental hospitals and changed our understanding of mental illness;

18) Bell Laboratories wanted something completely new from its semiconductor team. So they invented the transistor;

19) Watson and Crick's double helix launched more than a new science;

20) The invention of the laser excited fantasies of death rays but most of its uses are down-to-earth.

Harold Shane, an educational futurist at Indiana University, also provided a listing of issues/developments that will be central to our lives for the next two decades. These situations include:

1) Depletion of World Oil Supplies;

2) Overpopulation and Maximum Food Production;

3) Significance of Television upon Learning;

4) Genetics and Control of Life and Life Processes;

5) Use of Computers for 3Rs;

6) Moves into Space;

7) Problems of Fewer Births;

8) Conquest of Disease and Abnormality;

9) New Modes of Transportation/Communication;

10) Swiftly Changing Populations, Societies, Communities;

11) How Humans Fit into the Scheme of the Universe;

12) Recognition that Problems are not Cause for Pessimism, but a Challenge.

All of this is very interesting; however, if preparing a new generation to help resolve societal issues is a goal of ours, there is precious little evidence that we are producing high

school graduates who are interested in and/or able to help with the issues. And even more alarming is the point that so few are even aware of the problems, let alone interested in them. At this point it seems as we have a citizenry that seems woefully unprepared to make decisions or to improve our society.

This need not be the case, and the English teacher can do his/her part to see that it is not. Using the aforementioned concerns that are present in each list English teachers could easily inject new life into the standard English curriculum. The use of novels, short stories, plays, poetry, essays, discussions, debates, films, current periodicals, news reports, et. al., that address science and technological issues could help to determine central themes for the curriculum.

Perhaps a theme such as nuclear energy might be selected for a focus in a given school. The teachers in the school could decide how such a theme could be used at various grade levels and in specific courses. The activities could be incorporated into a total effort--all designed for greater communication among classes within the school and with the community as a whole.

For example, a class studying novels might elect to read and analyze "Orian Shall Rise" by Paul Anderson, or "Maximum Credible Accident" by J. Howlett. Such considerations might take the form of various interpretations arising from students in different classes. Some of the discussions could be used in conjunction with other activities and issues from other classes.

It would be most appropriate for debate classes to utilize various pro and con arguments for nuclear energy sources versus others--presumably those with fewer health hazards and the many renewable ones. The energy debates are very real ones in many communities. The utility companies are often anxious to enter into dialogue, to provide speakers for school assemblies, to participate in public forums. Many times there are citizen environmental groups anxious to argue with utility representatives, especially if they have made any moves to nuclear plants as energy sources.

What better place to learn about writing research papers than where students see the value of more information to use in actual debates in preparation for real decisions in given communities! Much of the research can be interpreted in different ways. The nuclear energy issue is a particularly good example since so many "experts" disagree. Two Nobel prize winners, Edward Teller and Linus Pauling, look at the same evidence concerning the pros and cons of nuclear energy and offer opposite interpretations and recommendations about its use. Students can soon understand by means of a real life situation that real societal issues are not easily resolved--i.e., there are no right and wrong answers--there are no easy answers--it is not merely a

question of finding the answer.

Students can see the interest of persons in every community concerning issues that are real ones. "Experts"--sometimes ones with differing opinions like Teller and Pauling--are often most willing to appear as outside speakers for class groups. Many are quick to accept the chance of addressing an entire school assembly.

Organizing such assemblies; appearing at actual town council meetings, public forums, meetings of citizen-action groups; seeking out background information, including research information, public records, and study reports/recommendations--all provide real life examples of using communication skills effectively.

The nuclear power issue can provide an excellent vehicle for exploring the past and future. Changes over the past hundred years have been extensive. Primary sources of energy used by grandparents and parents can be used to predict future sources. Such exercises that require one to consider the past in order to understand the present and to predict the future are motivating; they can stimulate students to investigate and to think before writing, speaking, and taking action.

The past fifteen years have resulted in much public debate concerning depletion of fossil fuels and the moves on the part of many nations to greater use of nuclear power. Large sums of money have been spent to produce energy education materials. Many of these have been interdisciplinary; many provide suggestions appropriate for English teachers. Some include suggestions for writing short stories, poems and special reports.

Getting students involved--perhaps in each class--with some facet of the nuclear power debate could be used to get many teachers, and departments within a school to cooperate. Such a focus could also involve all kinds of community people in the learning process. The nuclear power issue is an especially good example now following the Chernobyl accident. New concerns are being expressed because of news reports and a new round of articles in all kinds of periodicals.

Generally magazines such as Science 86, Omni, Discover, and science sections of news magazines such as Time, Newsweek, and Christian Science Monitor offer all kinds of articles that provide for interesting reading. Many times these articles are offered because there is controversy. Controversy is often newsworthy; controversy often causes people to be interested, to take positions, to consider action.

Rilke's advice to the young poet is good advice to all English teachers. Perhaps we all need to learn to love the ques-

tions themselves; then we can help each other live into the answers. If it is good advice for young poets, it is equally good for writers of all kinds. It is good advice for all educated persons.

Schools need not--perhaps should not--be places where answers are provided. They should be places where young people deepen their curiousity--the appreciation and understanding of the real world. Hopefully English teachers will have a hand in helping produce a generation which not only knows the content and communication skills demanded by our society but one which also is able to deal with the problems of our time. Persons with such preparation may be the best ones for continuing with the solution of future problems. They may be the ones that learn from experience, can demonstrate real learning, and can be examples of truly educated persons, arising from our system of schooling. All of this is possible by following Rilke's advice--learning to love the questions themselves--and then living into the answers.

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HOLOCAUST EDUCATION: REACHING STUDENTS AND STUDENTS REACHING OUT

Leatrice B. Rabinsky

> Forgetfulness leads to exile, while Remembrance is the secret of redemption.
>
> Baal Shem Tov[1]

> Those who cannot remember the past Are condemned to fulfill it.
>
> George Santayana[2]

For the past thirteen years students of Cleveland Heights High's Literature of the Holocaust classes have engaged in an elective eighteen-week course of intensive studies. In addition to their academic program, the students have participated in a Holocaust Outreach Program, transmitting what they have learned to school and community groups in a host of cities.

Posted in the school's curriculum guide as an elective in the English department, the Literature of the Holocaust course is multi-faceted. Former student Steven Watkins explained it best when he wrote:

> ---Perhaps our class could become a psychology class, for, through first hand accounts, it can be seen that the limits of humans were reached and stretched. Our class learns of the psychological strategies used by the Nazis against the Jews and the often successful attempts to dehumanize their victims. We learn how the anguish of hunger destroyed the interdependency among the victims and how it dissolved the family unit as an effective resistance force. Our class learns, on the other hand, how the human mind can refuse to accept the ridiculous and the absurd and how the weakest trickle of hope can flood the mind and wash away the inevitable. We learn how far a human's determination to survive can reach.

Leatrice B. Rabinsky teaches at Cleveland Heights High School in Cleveland Heights, Ohio. She has led numerous students on journeys to sites of the Holocaust in Europe, and to Israel. A book, Journey of Conscience, Young People Respond to the Holocaust, a classroom filmstrip, a PBS film, "Tomorrow Came Much Later," and more than 300 outreach programs resulted from these "Journeys of Conscience."

Our class could conceivably become a math class for we learn of the millions of people, Jews and non-Jews, who were annihilated. In the "Final Solution," two-thirds of Europe's Jews, one-third of the world's Jews, four million people at Auschwitz, almost one million at Treblinka, thousands at Bergen-Belsen, thousands, thousands, thousands---

The class could easily become a history class. We learn of Hitler's rise through the ranks of the early Nazi party and how he finally became dictator of the Third Reich. We learn extensively about the gradual process of making Europe Judenrein, empty of Jews. Our class learns about events (such as the Nuremberg Laws, Kristallnacht, the Wannsee Conference, and the establishment of the ghettos) that led up to the construction and implementation of the death camps.

With little trouble our class could confine its studies of the Holocaust strictly to literature. We have learned the incredible true stories of such people as Gerda Klein, Anne Frank, Elie Wiesel and many, many more. Through literature we learn of the Righteous Gentiles and through poems, diaries, and essays of Holocaust victims we can, to some extent, feel their anguish and pain.

Actually, the class is a study of humankind - its history, its limits, its mind, good and bad, and its ability to learn from its mistakes.[3]

Gleaning these lessons from a study of the Holocaust is an overwhelming charge. Even with an eighteen-week time span, how does one touch base with all of the concepts such as world apathy, the corruption of education in Nazi Germany, the process of Nazi dehumanization of their victims, the systematic legalized approach to genocide, the many forms of resistance by the victims, or faith during and after the Holocaust?

It is necessary, therefore, for students to learn the chronology of events and the Nazi psychology leading to the period of the Holocaust during the years 1933-1945. Outlined in the course syllabus are: Rise of Nazism; World Response; Ghettoization; Judenrat; Deportation; Concentration; Labor; and Death Camps; Active, Passive, and Spiritual Resistance; Children of the Holocaust; Righteous among the Nations; Was Justice Served - the Nuremberg Trials, the Eichmann Trial, the Hunt for Nazi War Criminals Today; Awareness and Response to World Situations Today; and Legacy for Our Generation. In addidion, students working individually and in groups, investigate such topics as:

Who Were the Bystanders?, Psychology of the Perpetrators, the Holocaust as Portrayed in the Arts, Artifacts and Memorabilia of the Holocaust, Survivors' Coping, Jewish Holocaust Literature, Impact of the Holocaust on the Second Generation After, and Christian Response to the Holocaust.

Diverse methods are introduced to involve the students with research, writing, oral presentations, interviews, creative programs, and outreach efforts. Assignments include an essay on the "Rationale for Studying the Holocaust," research papers on the Rise of Nazism, the ghetto Period, Survival and Death in the Concentration Camps, interviews with survivors and liberators, analytic written reviews of the literature, original poetry and/or art work, publications of journals of survivors' stories and other creative writing, photography, and art. Our course includes a vast bibliography of books, films, and tapes.

Speakers provide the most impressive lessons. Our community is fortunate to have a survivors' organization and an active group of second generation members. In recent years, more and more of these survivors have been willing to open wounds and share their experiences with our classes. More difficult, perhaps, is the task of discovering bystanders, even liberators, who agree to come to the classes. Students, themselves, contact neighbors, friends of the family, members of synagogues and churches who may be potential speakers.

Using the inductive method, students are often amazed, surprised and at times shocked, by their discoveries in their confrontations with the Holocaust. Early in the semester they are assigned investigations of the journals and newspapers, often on microfilm, of the 1920's and the 1930's. Their task is to find out what the world really knew about the events leading to the Holocaust. Photocopying, mounting, and summarizing the articles, the students then share what they have learned with the class. We create a wall-sized display. One class, in disbelief by the enormity of information and distressed by their realization of world silence, published a journal, "Times of the Holocaust, No Excuse for World Apathy." With a red-bordered cover design similar to that of the popular news magazine, the journal presents such items as:

> Albert Einstein sailed for New York saying that he would never set foot in Germany "as long as conditions in Germany are as they are." The homes of famous Jewish musicians and writers were ransacked and they were no longer allowed to practice their professions....
>
> THE LITERARY DIGEST.
> April 1, 1933, pp.4, 29

"...One night during a debate on Pan-Germanism in a Munich beer hall, Adolf Hitler stumbled upon his supreme talent: the power of words. Speech poured out of him like water from an open hydrant; men listened and were moved.

"...Thirteen years later he had completed his mad scramble to the pinnacle of German power. In three years more he had outlawed the Jews, jailed the Reds, stamped his enemies underground, torn up treaties, and converted Germany into one gigantic military garrison..."

The article is a brief biography of Hitler showing glimpses of his life from his birth until his rise to power as dictator of Germany.

LIFE Magazine.
Dec. 7, 1936, pp. 23-25

In the face of Nazi cruelty, it was very difficult for the people of Vienna to show the required jubilance for Hitler's takeover. They found themselves surrounded by racism, murders, suicides and mass arrests, all of which marked the beginning of the Germans' "spring cleaning."

This 1938 article from TIME magazine proves the world knew from the beginning of the Nazis' barbaric cruelty. However, few people were moved beyond a brief moment of sympathy for the victims.

"German Austria's celebration-weary populace worked hard last week to keep up the enthusiasm on what the Vienna Nazi press jokingly called 'the great spring cleaning' - the wholesale purge of Jews, Monarchists, Schusnigg supporters, Socialist and Communist workers."

TIME, March 28, 1938

Our student publications include the "Journals of Testimony" which summarize the transcribed interviews with Holocaust survivors and liberators. Often, the classes, completely entranced by the speaker's testimony, find it difficult to respond with questions. Rose K., for example, an indefatigable, lovely, petite woman, shares her story as a child of the Holocaust.

It was the first day of the war and German troops entered my hometown in Poland. They rounded up all of the men in our community and marched them to the edge of town. My brother was among

them. He was only sixteen years old. The men were told to dig a huge ditch. When they were finished, all of the men were shot. They were thrown into the ditch. I only pray that my brother was killed instantly. He was not a soldier. He had never committed a crime. He was murdered because he was a Jew.

After forty minutes of softly-talking, relating the gradual disintegration of her family, the insufferable terror during the ghettoization, her own imprisonment in the labor-concentration camp, Rose concludes: "I bear no hatred in my heart. I am grateful for my family. I speak because it is so important for young people to know what happened. For how long will there be survivors to tell the story?"

The class is strangely quiet. There are no questions. Silence too, is a response.

In contrast, the students excitedly pass along a picture of Jacob H., a survivor who is also a Holocaust archivist by avocation. He relates incredible episodes about his six grueling years of imprisonment in labor and concentration camps. The picture is of Jacob and his friend Arthur in forced labor, constructing Germany's Autobahn road. A German guard was bribed with Jacob's blanket to snap the photo and mail it to Jacob's sister in her Polish ghetto. Who could believe that this would happen, that the sister would receive the picture, realizing that her brother was alive. She entrusted the picture to a Christian neighbor before her own deportation. After the war, Jacob retrieved the photo.

Jacob provides other insights about the many forms of resistance during the Holocaust. He describes the valor of his own sisters as told to him by a witness. Refusing to abandon their young children, when they, alone, could have been spared for labor, two of his sisters went to their deaths. A third sister, the youngest, lifted a crying, lost baby, and comforting the terrorized child, joined her sisters in the selection for death. "Their humanity," says Jacob, "is the highest form of resistance."

Many other personal accounts are told in the literature selections which are part of the curriculum. Elie Wiesel's Night is the first personal testimony which the students read. Reactions vary from incredulity to sympathy to rage. Many students comment that they cannot conceive of a teenager coping with the traumas of separation, abandonment, famine, and brutality in Auschwitz. Martha T. wrote, "I do not feel that it is possible for us to have empathy with Elie Wiesel. His sufferings were too great an experience for us to be able to comprehend totally. I wanted to know the details of what Wiesel endured. Yet, when I found out what the details were, I was sickened to know that I am

a part of the human race that can be so despicable."

Many of the students identified, however, with Gerda Klein's struggle and her devotion to family and religion which she describes in her teen-age Holocaust experiences, All But My Life. Karen S. wrote, "As I read Gerda Klein's story of survival, I was amazed at the strength she possessed through all those years of nightmare. It is hard for me to conceive of any person living through such an ordeal, yet Gerda Klein had an unyielding strength that helped her to survive. Strength grew with experience and the love of the people she knew. Gerda also turned to her religion as a weapon for survival. Along with several other Jews, Gerda fasted on Yom Kippur,[4] despite the warning that severe punishment would be meted out to anyone who did so." Teresa R. also commented about Gerda's love for family. "Family is the most direct support system one can have, and even though they were far away, this helped Gerda survive." Gerda's positive nature during the Holocaust years also impressed Howard K. "There were several examples of compassion, love, and faith throughout her experiences. To begin with, Gerda was filled with these emotions from the beginning as she describes the way she loved her parents and her brother, Arthur, the way she loved her friend, Ilse, and way she loved the garden."

Trying to juxtapose the Holocaust survivors' experiences with their own secure, comfortable, and mostly-optimistic daily lives can often be a chore for the students. They probe their feelings in poetry, thinking about children and family. Their writings reflect mature, sensitive feelings. Denise M.'s poem was published in the class effort, "Echoes of a Lost Generation."

A CHILD

A child,

not able to play outside
not able to go to school.

A child,

awakening to the shrieks of
Nazi soldiers,
harrassed by his peers.

A child,

starving,
separated from his

parents
living on his own.

A child,

lost
not able to understand why
he's being
persecuted.

A child,
of the Holocaust.

Martha N.'s father escaped from Nazi Germany just before the start of the war. Many of Martha's relatives were deported and perished. She wrote:

Six Million Tears

I cry six million tears. Six million tears for people I've never known. I listen to peoples' lives. How they lived through hell and came back. What did they do to deserve this?

What was their crime? Their crime was being different from others. They dared to believe in something.

I cry six million tears for my family A family I have never known, or will ever know. I have nothing now but a handful of relatives, And the desire to teach others of the horrors of the past. I cry six million tears for the innocent who have been murdered.

Vera T.'s writing reflects her own sadness after hearing one of the survivors speak. Her poem was published in "Journal of Testimony III, The Legacy."

Just Like Today

Just like today the sun was shining, but smoke from the ovens covered it. Just like today The birds were singing but calls of

> "Shema Yisrael" were louder. They could not see the sun. They could not hear the birds. They could not smell the freshness of spring air - They met death before they started life--- The sun was shining, just like today.

Students essays, poetry, selections from their research, and an original multi-media presentation were the focal points of this year's Holocaust Commemorative Program, "Did the World Respond?" The entire class continued the Holocaust Outreach tradition with several commemorative events to area schools and community groups. Four hundred high school students in a neighboring suburban community sat engrossed for one hour during the speeches, poetry, and multi-media presentation of the chronology of the Holocaust. There were moments of heavy silence at the conclusion before the appreciative applause. Our students also spoke before a conclave of 160 students who traveled by bus from a small town to participate in a day-long Holocaust seminar. Jodi S. remarked that the most meaningful presentation for her was the class's Friday night program at her temple where she had been confirmed. She said, "Members of the congregation came up and hugged us. Many were crying. Some of them were survivors."

Our commitment to share what we have learned has taken our classes to many communities and distant cities during the past thirteen years. One of the early programs of information about ghettos, concentration camps, poetry, and music of the Holocaust was presented to a senior assembly in a western Ohio town. The students wrote notes accompanying the teacher's letter. Mrs. L. wrote:

> ---Our students were obviously impressed, forced to think, and possibly even changed by the format and content of your program. More subtly, your program has given hope to a dismayed faculty, which prior to your program, had lost some of their faith in students. You have rekindled the flame of hope and the fires of humanity.

In the following year, we organized a "Journey of Renewal," to renew our commitment to humankind and to awaken an interest in the lessons of the Holocaust. This journey was beseiged by stormy weather as we traveled by bus to visit Philadelphia, New York, and Vineland, New Jersey. On arriving in Vineland, we found that all schools had been closed because of snow. Despite the disappointment, we were joyful with the reception given to us. A special program had been arranged at a synagogue in the city. Even though it was not required of them, about 200 students of Vineland public schools, organized by social studies administrator Richard Flaim came to the synagogue for the program.

These participants are all college graduates now, working in their various disciplines. Often they write of the unforgettable Journey of Renewal.

Another travel experience, the "Commitment Caravan" to Lima, Ohio, took place the next year. We presented five programs in two days to Catholic and private high school groups, a middle school, an adult study group, and a temple youth group. Topics included the Rise of Nazism, the Spirit of Resistance, Life in the Concentration Camps, and the Legacy of a New Generation. Colleagues, Hannah Fleeter, and Bertha Lautman, accompanied each of these ventures. Bertha Lautman is a survivor of Auschwitz and Bergen-Belsen concentration camps. Her remarkable story did not end with liberation on April 15, 1945. Bertha had vowed at that time[5] that someday she would march through the "Arbeit Macht Frei" gates of Auschwitz as a free person.

One of the first survivors to agree to speak to our classes, Bertha was given the opportunity to fulfill her vow with our Journey of Conscience in December, 1975. Perhaps the most ambitious journey, this monumental venture took us to the sites of the Holocaust in Europe and to Israel, Land of Rebirth. The Jewish and Christian students all had studied in the Literature of the Holocaust classes. We were accompanied by colleague Gertrude Mann, a teacher of Holocaust studies in area temples. Wandering with Bertha among the barracks, walking through the gas-chamber in Auschwitz, laying a memorial wreath at the death camp Birkenau all were confrontations that became lifelong impressions. Bertha, this beautiful woman who had endeared herself to our students, wrote, "I cannot begin to tell you what it meant. I was scared. I was back in 1942 on the block with my head shaved."

After seeing the places of degradation and suffering, we went to Israel to experience rebirth and renewal. Our students visit the historic sites of the birthplaces of three religions. We experienced the joys of meeting survivors who had created kibbutzim[6] and who had reestablished families.

After Poland, with visits to Warsaw, Auschwitz, Birkenau, in Czechoslavakia, Prague and Terezin Concentration Camp, Israel, and Holland (with a visit to the Anne Frank House), our group returned to embark on an intensive program of outreach activities. Gertrude Mann and Leatrice B. Rabinsky wrote a book, Journey of Conscience, Young People Respond to the Holocaust, including students' writings. The students prepared a successful, widely-distributed filmstrip on the journey.

Since that time, there have been two more Journeys of Conscience, in 1979 and in 1983, with students and Second Generation members. Travel has included, in addition to Poland, Czechoslovakia, and Israel, journeys to Holocaust sites in Hungary,

Austria, and Germany. In 1979, local PBS technicians accompanied the Journey of Conscience, producing an award-winning film, "Tomorrow Came Much Later."

We continue to study, to teach, to write and to speak. Kenny M. expressed it well as he boarded the plane to return home. "Our journey is over, but the conscience continues."

To experience dramatic events in not enough.

One must share them and turn them into

acts of conscience.

Elie Wiesel

End Notes

[1]Master of the Good Name
18th century Jewish mystic rabbi.

[2]British philosopher 1863-1952
Life of Reason (1905-6), vol. 1, Ch. xii
Flux and Constancy in Human Nature.

[3]Steven Watkins. Class essay, "Evaluation of the Literature of the Holocaust Course." Cleveland Heights High.

[4]Yom Kippur, Day of Atonement, holiest day for Jews, day of fasting, prayer, and introspection.

[5]"Work Makes Freedom" the infamous lie posted by the Nazis at the gates of every concentration camp.

[6]Communal farming villages

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*For the younger reader.

THREE EXPLORATIONS IN TEACHING ABOUT PEACE

Shelley Berman

It is one of the tasks of adolescence to find one's own place in the world. Young people ask, "Are adults willing to listen to me, take me seriously, and be affected by me; can I influence others and make the world better through my participation in it; and where do I fit in?" In the process of answering such questions, adolescents begin to define their identity and their relationship, positive or negative, to the world. How does today's generation of young people define their relationship to the nuclear world they have grown up in, and what role do we, as teachers, play in their struggle?

Many recent research studies (for references, see the bibliography at the end of this article) indicate that students are finding it increasingly difficult to assume a sense of social responsibility and to believe that they can create a better world. Contemporary problems -- the possibility of nuclear war, threats to the environment, and issues of social injustice -- seem overwhelming to them. Many feel powerless and cynical about the future. A distressing number believe that a nuclear war will occur in their lifetime.

School systems across the country have begun to look for ways to help students overcome such feelings of powerlessness and hopelessness. A growing number of school boards -- among them Cambridge (MA), Berkeley (CA), Milwaukee (WI), and Pittsburg (PA) -- have mandated the inclusion of nuclear and peace issues in the curriculum. The Association of Supervision and Curriculum Development, the National Association of Parent Teacher Associations, the Massachusetts Association of School Superintendents, the National Education Association, and the California State Legislature have all passed resolutions supporting and encouraging education about nuclear and peace issues. Concerned educators, parents, and other citizens have formed a non-profit organization, Educators for Social Responsibility, to support and promote these efforts; and after five years of existence, ESR has grown to 8000 members and supporters nation-wide and has distributed more than 15,000 curriculum guides on nuclear and peace issues. As teachers, parents and administrators face the difficult questions posed by the nuclear issue, they are regularly developing experimental and pilot programs.

Shelley Berman is an educational consultant and doctoral candidate at the Harvard School of Education. He coordinated the development of five curriculum guides on nuclear issues, peace, and citizen participation, and offers workshops on those issues.

Some of the most interesting and powerful teaching experiments are taking place in English classes. The themes of literature are universal themes about the human condition and human aspirations. Great literature puts us in touch with wisdom, both the authors' and our own. It is not surprising, then, for literature to be a powerful source of knowledge and hope in learning to live in a nuclear world.

I have had the opportunity to observe many examples of these approaches to teaching about contemporary problems in high school English classes. Three of these experiments in particular stand out in my mind. Although each of the three is unique, reflecting the interests and perceptions of its creators, they also have striking similarities. In all three cases, the teachers who initiated the programs saw the nuclear issue as a vital way to raise thoughtful and universal questions at the same time that they challenged their students' skills in reading, writing, and analysis. These able and experienced teachers -- all had at least ten years in the classroom -- brought to their courses a strong sense of professionalism and realism. In addition, I was struck by the dedication and caring they showed, both for their students and for the future. In this article I would like to share these three noteworthy experiments in hopes of supporting other teachers' explorations in dealing with important, contemporary issues.

Fate of the Earth

Beth Thompson and Abby Erdmann are the creators and teachers of Brookline (MA) High School's "Fate of the Earth" course, built on many of the ideas in Jonathan Schell's book of the same name. Beth, a witty Texan who also teaches the Bible as literature, descibes her purpose in teaching "Fate of the Earth" as "not so much political as philosophical. The nuclear issue raises such important questions. What is our relationship to human kind? What is our relationship to nature? What is our relationship with each other? Why do we polarize issues and create images of others as our enemy? What shapes our view of the world? Where do we get our ideas and how can we change them?" She pauses and then adds, "But after all, the nuclear issue is the question and it is exciting to try to tackle it with students."

Another of Beth's goals in teaching the course was helping students see that the roots of war are within each of us. Flipping to a quote by Anais Nin on her desk, she reads,

> When you live closely to individual dramas you marvel that we do not have continuous war, knowing what nightmares human beings conceal, what secret obsessions and hidden cruelties.
> I knew the origin of war, which was in each

> of us, and I knew that our concept of the hero was outdated, that the modern hero was the one who would master his own neurosis so that it would not become universal, who would struggle with his myths, who would know that he himself created them, who would enter the labyrinth and fight the monster. This monster who sleeps at the bottom of his own brain.
>
> The wars we carried within us were projected outside.

Once students recognize the power of "the monster within" and the wider implications of how individuals get along with each other in the world we all share, it becomes easier for them to see how their actions make an impact on the world.

Beth and Abby designed the "Fate of the Earth" course fully aware of how difficult is would be for students to struggle with the global questions they hoped to address. Abby, a long-distance runner and untiring enthusiast in all she attempts, says she was aware "that students might feel powerless in the face of the nuclear threat, but how else can they overcome this other than thinking it out."

The course set the nuclear issue in the context of visions of the future. Students began by examining some of the darker predictions for the future. They read Orwell's 1984 and then sections of Jonathan Schell's Fate of the Earth. This was not easy for most of them, but as Beth noted, "It felt great to them simply to be able to read Fate of the Earth. It was hard but it gave them a sense of power in their accomplishment." They then read Skinner's Walden Two, and Charlotte Gilman Perkin's Her Land. The course culminated with the reading of Roger Fisher and William Ury's Getting to Yes to help students understand how better to work with others as they attempted in small groups to create their own utopian visions. "Students need ideals and visions to give them hope," Beth adds, "and this course gave them a chance to formulate these at the same time they were learning about the realities they will face."

The learning in the course went beyond just gaining an understanding of the nuclear issue. One of the students reflected on the changes in thinking brought about by the course:

> "What has happened to humans?" I asked myself. The issues have become so complex until I begin to tune out. Surely I cannot be responsible for the fate of the earth. I began to feel so small, as if humans are so much more trivial than the problems they create for themselves.
>
> I still do feel this way at times, but mainly I feel I must be positive and do what I can.

> Because the views I have learned have given me the confidence to know that I must take part in this society also. That no matter how small, it is my duty.

Summarizing the experience of many of the students, Abby explains, "The course gave them a handle on their own feelings. It was not a ho-hum course. There was a lot of passion. For some students it was one of the first things that had really mattered to them."

Real World Issues

Kathy Lampert teaches English at Wayland (MA) High School. A respected and dynamic teacher of writing, Kathy is currently a nominee for President of the New England Association of Teachers of English. She created the "Real World Issues" course -- one of four semester-long electives available to juniors and seniors at Wayland High School -- to give students the opportunity to examine major writings on controversial issues. "The teaching of English is in trouble," explains Kathy. "We were trained in classically academic English departments, and it's hard to be relevant."

The beginning of the course dealt with the issues of racism and feminism. Then, in the final six weeks, the focus turned to war and peace and poetry. Kathy reflects on the feelings she had about teaching a unit that would most certainly include nuclear war: "I am concerned but I am not an activist. I am skeptical by nature. I did not want to show horror movies and frighten students, but the issue was everywhere in the media and I wondered whether anyone was dealing with our students' feelings and thoughts." Unsure of how students might react to the nuclear issue, she asked guidance counselor Virginia Buckley to join her in planning and teaching the war and peace section of "Real World Issues." Gini, as she is better known, has a degree in English and Theology and is one of those rare people who naturally communicates her willingness to listen and care. Fortunately, Kathy found that responding to students' feelings and concerns was less problematic than she had anticipated. Yet in their collaboration, Kathy and Gini created a unique experience for students. "Literature has the power to open kids minds," says Gini, "We wanted to try to do something that would stimulate imaginative thinking, which is why we chose poetry, and at the same time help students understand the historical and social context of their ideas, which was why the course included war and peace."

The course traced images of war and peace in poetry, from the glorified sense of war in pre-World War I poetry, to the ironic images present in post-World War I poetry, through the poetry of World War II and Vietnam, and on to the numb and bleak

images of the nuclear world. "We wanted to help our students understand the way people have thought about war, and by doing that, to help them become more reflective about their own thinking," says Gini. "The first day of class we put the word war on the board and brainstormed the images we had of war. With energy and enthusiasm the students filled the board. Then we put the word peace on the board and began to brainstorm. After a long pause, and then only slowly, came their associations -- which were images of pastoral scenes and no homework. We filled barely half the board. We discussed this, and the students became aware of how dramatic their images of war were and yet how passive and boring were their images of peace. That self-reflection was what we wanted to encourage throughout the course."

This self-reflection blossomed in the students' writing. "The war and peace unit we have just completed," writes a student,

> is very different from any other unit I have done in English class. Most units involve analyzing a film, a novel, or an essay, while the discussion on war and peace involved analyzing not only the issues but also yourself....The discussions we had awakened ideas and opinions that I had, but never knew about. I was forced to think about war, peace, world problems and solutions even though I had never really thought about them before....At the end of this unit I have the feeling that I can achieve my own peace and even help achieve world peace.

Using some of the resources in Perspectives: A Teaching Guide to Concepts of Peace, written by Educators for Social Responsibility, Kathy and Gini talked with students about why war seemed exciting and attractive and about ways that we create images of the enemy. "We wanted to help students understand what forces in society help shape our thinking about war," says Gini. "The poetry and short stories we read were contrasted to newspaper and TV images. Students left the course with their thinking complicated."

Gini and Kathy were conscious of the danger of oversimplifying the issue. They were also careful not to polarize it into the two camps of those in favor of war and those opposed. Their effort was to help students see how complicated war and peace issues are, and yet how important it is for us to understand them clearly. They looked at the ways peace was present and the ways it was violated in the classroom and the school. They examined conflict and the difficulties of conflict resolution. "The serious reflection that we saw in students was what we had hoped for," concludes Gini. "They began questioning their assumptions and found they had choices about how to interpret what they had

been taught, what they had read, and what they had seen."

At the end of the course, students wrote imaginative pieces about their own futures. Not only was this in keeping with the imaginative themes of the course; it also allowed students to articulate their hopes for the future. Often these were creative and hopeful, though this was not always the case. One student wrote about his death in a conventional war in the year 2024. "It was hard sitting with that paper," Gini acknowledges.

Both Kathy and Gini are enthusiastic about the course. "I felt a great deal of excitement about creating something that dealt with a topic that is crucial for people to think about," Gini concludes. "It was wonderful to share a creative process with students and with a colleague." Kathy adds, "The issue is so alive, real, and contemporary for students. They owned the material more than anything I had done with Shakespeare or 1984. They responded because it drew from their life experience. I've been teaching for a long time and this course restored me.

Neither course -- "Fate of the Earth" or "Real World Issues" -- was without stress and tension. There were moments of profound sadness about the state of the world. Beth Thompson felt that she was constantly fighting a polarization within the class between the "scientific technologists" and the "romantics" as the students called each other. Much of the course was an effort to complicate this polarization and help the two groups find common ground. Abby Erdmann noted that the hardest task was to avoid propagandizing: "Because the issue is so powerful, it would be easy to let it communicate a message to students. Throughout the course I tried to act as a liaison between the writers and the students, so that students could understand the various points of view and come to their own judgement. This is not as easy role when you care about something deeply." Kathy Lampert found that her classroom challenged her in a new way. "We raised the questions and created the framework, but it was scary because students' responses and ideas were the course material. In order to follow their thinking and support their struggle with the issues, we had to give up some authority and listen carefully. The hardest thing was to be aware of what was really happening for students, not just what I wanted to have happen, and not to take over."

Chronological List of Readings Used in the "War and Peace" Unit

Rupert Brooke, "The Soldier"

Paul Fusell, The Great War and Modern Memory, pp. 21-22

Wilfred Owen, "Dulce et Decorum Est"

Siegfried Sassoon, "The General" and "The Dug-out"

Henry Reed, "The Naming of Parts"

Rolo May, "Ecstasy and Violence" (from Perspectives)

Denise Levertov, "On the 32nd Anniversay of the Bombing of Hiroshima
and Nagasaki"

Robert Lowell, "Fall 1961"

Edith Sitwell, "Dirge for the New Sunrise"

Robert Angell, "Some Pigs in Sailor Suits"

Robert J. Lifton, "On Psychic Numbing (from Indefensible Weapons)

Peter Porter, "Your Attention Please"

Lt. Calley: His Own Story (from Perspectives)

Phil Caputo, A Rumor of War, pp. 247-248

Ray Bradbury, "The Garbage Collector"

Henry David Thoreau, "Solitude" (from Walden)

W.B. Yeats, "The Lake Isle of Innisfree"

W.D. Snodgrass, "April Inventory"

Anne Sexton, "Welcome Morning"

Martin Luther King, Jr., "Waging Peace" (from Perspectives)

Archibald MacLeish, "A Reflection: Riders on the Earth Together,
Brothers in Eternal Cold" (from Understanding the Essay,
E. Shakespeare, ed.)

Dr. Seuss, The Butter Battle Book, and book review by Ellen Goodman

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Point of View and Conflict

Lucile Burt, an English at Arlington (MA) High School, did not create a separate course. Instead, she looked for some basic principles of what she considers "nuclear age education" and brought them into her regular curriculum. A poet outside of school, Lucile is a realist about education. The classroom for

Lucile is "where the rubber meets the road."

Lucile believes that living in a nuclear world means learning to solve conflicts in more effective ways than by violence. It means stepping out of the narrowness and isolation of our own perspectives so that we listen carefully and compassionately to other peoples' points of view. "Problems like the threat of nuclear war are very complex. When we accept only one view of the problem, we fall prey to simple answers and propaganda," she explains, adding, "This is actually the essence of what we try to teach through literature. Literature is about point of view and about conflict."

Thus Lucile focuses on point of view and conflict, whether it is in Julius Caesar, Kesey's One Flew Over the Cuckoo's Nest, or Knowles' A Separate Peace. "What would the world look like through the eyes of Nurse Ratched?" she asks. "Who is the character you like least and what would the story be like if it was told through their eyes? What is the truth in each person's story?" Lucile believes that each of us has a window on the truth and that we can expand our understanding if we are willing to look through one another's windows. "Point of view is central to literature. It is not a great leap to ask students to consider the other points of view of the people in their own lives."

For the study of point of view and conflict, Lucile chose not to use the literature of war because she felt it "let the girls off the hook." Most of the literature of war is by men and about men. Focusing rather on conflict as it is portrayed in literature "makes those same questions available to girls." She examines the effective ways and the ineffective ways the characters handle conflict. "We all carry the seeds of war within us, and it is important to see what those are and know how to make other choices. A Separate Peace is an excellent example. Here a friendship falls apart because the main character allows his baser qualities to override his better ones. It shows a person who holds his friend up as a mirror and sees himself. In understanding the character's struggle, students have an opportunity to reflect on themselves and their own thinking, on ways we all sometimes manufacture our own enemies." She opens A Separate Peace and reads,

> It seemed clear that wars were not made by generations and their special stupidities, but that wars were made instead by something ignorant in the human heart....All of them, all except Phineas, constructed at infinite cost to themselves these maginot lines against this enemy they thought they saw across the frontier, this enemy who never attacked that way -- if he ever attacked at all; if he was indeed the enemy.

Lucile's teaching style has led her to become more conscious of the drama evolving in the classroom itself. "The classroom is our laboratory. It is an opportunity for us to interact in a way that reflects what we are trying to communicate." And so she struggles with how students treat each other in the class, how people understand and misunderstand each other, and how a teacher's decisions in the classroom can be made in a way that is both professional and democratic. "This is the hardest part of it. It is easy to teach about issues of conflict and point of view from the books, but it is much harder to do this with individual students. I am not sure that I'm doing it well, but I try and that seems important -- and it's impossible to teach like that in four classes, 180 days a year. That's the struggle."

What Lucile hopes her students will carry away from the course is an understanding that there is good and evil in each of us, and that certain circumstances tend to bring out more of one or more of the other. "We need to be aware of both of these in ourselves," she says. "We need to look at the world and see what circumstances bring out what pieces and see how we can encourage those pieces that will make the world better."

Some Common Themes

Lucile's method for helping young people look at themselves in relation to the larger world are shared by the other educators discussed in this article. In their experiments, all of these outstanding teachers have sought to help students become more self-reflective by using the process George Herbert Mead called, "presenting ourselves to ourselves." They have encouraged students to take the perspective of others as a vital step in understanding collaboration and conflict resolution. And they have attempted to build on the experience and explore the thinking of their students rather than presenting a viewpoint for students to follow. As one of the teachers said, "I do not have the answers as to how to prevent a nuclear war, but I do know how to ask the questions to begin the search for answers."

In programs such as these, the English classroom has become a forum where students can explore some basic tasks of adolescence -- the tasks of finding their place in society, articulating a positive vision of the future, and developing confidence in their ability to participate meaningfully in the contemporary world. The teachers involved in these educational experiments have accepted a challenge greater than just helping students understand social issues. Living -- and teaching -- in a nuclear age means helping their students learn ways of relating to others with respect for their differences and without force and domination. It mean helping them to move beyond an egocentric perspective and to consider the perspectives of others, and to communicate thoughtfully and compassionately with those with whom they

differ. It means helping students see that they matter. "Why is this so critical in a nuclear age?" asks Lucile Burt. "Well," she says, answering her own question, "it is more urgent now. At any time in history our lives could have been improved if we learned to understand others and to find just ways to resolve our differences. Now, however, we don't have the luxury of time. It is urgent that we emphasize the ability to see the complicated nature of human beings and expand our own experience through empathy and compassion. It is a way of being in the world that may save us."

* * * * *

Note: For information and curriculum materials on teaching peace and nuclear issues, contact Educators for Social Responsibility, 23 Garden Street, Cambridge, MA 02138.

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PREJUDICE: LITERATURE IN A CONCEPTUAL APPROACH

Milton Kleg

Introduction

> In the desert I saw a creature,
> naked, bestial, Who, squatting upon
> the ground, Held his heart in his
> hands, And ate of it,
>
> I said, "Is it good, friend?" "It
> is bitter--bitter," he answered,
> "But I like it Because it is bit-
> ter, And because it is my heart."
> --Stephen Crane

In the past five thousand years, much of humankind has progressed from the hunting and gathering stage to an age of space exploration, from users of onions and abracadabra to users of electrocardiographs and transplanted organs. Notwithstanding these seemingly positive changes, we have also come a long way in our efficiency to express and act upon our fears, prejudices, and rivalries. The sub-species, homo sapiens, has replaced stones and clubs, spears and arrows, with gas chambers and thermonuclear devices designed for total annihilation.

Today, prejudice, ethnocentrism, xenophobia, and scapegoating continue to dominate the human experience. The irony of human history has been the failure of so many to realize, as did Stephen Crane in the above poem, that the destruction of other humans is a form of suicide at the sub-species level.

Social and behavioral scientists attempt to examine and explain these self-destructive experiences with heuristic models and inferences of statistical probability drawn from many examples. Poets and novelists observe the same social phenomena, but their reflections attempt to create an emotional and intellectual experience for the reader based upon one or two cases.

Whereas the scientist strives to remove any sense of subjec-

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tivity in her/his work, the literary author attempts to implant an affective as well as cognitive influence in her/his reader. Indeed, there may be more than a kernal of truth in the notion that writers of literature are the true psychologists. For it is they who integrate feelings, beliefs, and behavior, either directly or symbolically, and provide a holistic approach to understanding the human experience.

However, to rely solely upon literature in the examination of societal problems is much too limiting. Poetry may penetrate the soul of the reader, and a novel may create empathy and vicarious involvement. Nevertheless, in order to understand a particular aspect of the human experience, it is essential to classify observations and to explore linkages among conceptual understandings. In other words, a purely literary approach in the study of a particular societal problem should be combined with a conceptual approach.

Unless the teacher of English encourages the exploration of human experiences in terms of key concepts such as prejudice, discrimination, scapegoating and related topics, a vast contribution toward understanding the human experience will most likely be lost. Therefore, in order to facilitate the development of a conceptual literary approach, the following model dealing with prejudice is presented.

A Concept-Centered-Literary Model

Concept Development

The initial step in creating a concept-centered-literary approach is the identification of an organizing concept. The organizing concept is the main concept of the instructional unit. It serves as a central terminal through which salient concepts and their examples can be interrelated. In this prototypic unit, prejudice is the major organizing concept and would be used as the title of the instructional unit.

However, additional organizing concepts may be identified if the concepts serve to create an infrastructure for the remainder of the instructional unit. In the case of a unit on prejudice, the concepts, discrimination and scapegoating may be added to prejudice in order to create a concept centered infrastructure. These organizing concepts are referred to as the core.

prejudice

discrimination scapegoating

CORE CONCEPTS

The second step is to identify concepts closely related to the core. These are primary concepts. In this unit, the primary concepts and their relation to the core concepts are presented below:

CORE:	PREJUDICE	DISCRIMINATION	SCAPEGOATING
PRIMARY CONCEPTS:	stereotype xenophobia ethnocentrism overgeneral-ization	segregation integration majority minority	name calling violence vandalism murder

The process of selecting and determining whether a concept is part of the core, a primary concept, or some other related concept is largely a teacher-made decision. The selection and role of a concept will depend upon the teacher's objectives. In the above model, the teacher could have selected xenophobia as a core concept and treated discrimination and scapegoating as primary concepts. (If this had been done, all three core concepts would by psychological constructs. Prejudice, xenophobia, and ethnocentrism do not require overt behavior as do discrimination and scapegoating.)

Once the primary concepts have been associated with core concepts, the teacher must decide whether to identify secondary concepts. Secondary concepts relate directly to primary concepts and indirectly to core concepts. In the above illustration, racism and chauvinism could be related to the primary concepts under prejudice; justice and equality of opportunity might be associated with primary concepts under discrimination. Terrorism and genocide can be nested under scapegoating at the secondary level. Civil rights, slavery, apartheid, tolerance, predilection, love, love prejudice, anti-Semitism, or any number of concepts can be selected for the focus of instruction at primary, secondary, or even tertiary levels. Tertiary concepts follow the same pattern as primary or secondary concepts. Again, the nature of relationships is usually determined by the teacher and based upon the instructional design.

The conceptual development of the model can be summarized as follows:

1. Identification of an aspect of the human experience or a societal problem.

2. Selection of a key concept to identify the instructional unit. This is also a major organizing concept. Organizing concepts serve as a core to unify and integrate other concepts in the unit.

3. Selection of other core concepts.

4. Selection of primary concepts.

5. Selection of secondary and tertiary concepts.

Selection of Literature

In a concept-centered-literary model, the examples of concepts can be found in the poetry, short stories, novels, or readings of the students. It is during this stage of development that the teacher selects a strategy identifying materials to be read and their utilization.

Determining what students will read can be examined at two levels. First, the teacher must identify the type of readings. Second, the teacher should match readings with concepts. Generally, these steps can be carried out simultaneously.

Some teachers may decide to limit the students' activities to novels, short stories, and poems. Other teachers may assign readings of a scientific or technical nature as background material on the core and related topics.

Direct Examination. Technical background material permits direct examination of key concepts, and it may serve as an advance organizer in developing a better understanding of the nature and interrelationships of these concepts and the problem. Teachers deciding upon this strategy might refer students to such selected readings as the ABC's of Scapegoating or an abridged edition of The Nature of Prejudice by Allport. In addition, films and filmstrip series which introduce these and related concepts are still available from the Sixties and Seventies when race and ethnic relations education was in vogue (e.g. Minorities: USA, What is Prejudice?, Exploding Myths of Prejudice).

News Reports. Another strategy is to have students read actual newspaper accounts of racial and ethnic scapegoating and discrimination. The local library or nearby university will no doubt have the New York Times as well as local papers and news magazines available on microfilm or in binders.

Student readings could include reports of the 1915 lynching of Leo Frank and of his posthumous pardon on March 11, 1986. Another activity might include following newspaper articles on the Chicago riot of 1919. These articles include personal accounts of the perpetrators and victims of the violence and terror. The same may be done for the riots of 1935, 1943, the Watts riot of 1967, and of course a near-by or local disturbance.

Newspaper and news magazine reports, editorials, and features provide a background for understanding literary works at various intersections of time and geographic place. (e.g. James Baldwin's The Fire Next Time or Notes of a Native Son).

Hate Literature. Just as industrial and human wastes pollute the natural environment, a particular type of irrational and ideological waste pollutes the human intellectual environment. Much of this latter pollution is found in the hate literature of extremist groups. Having students read and analyze hate literature may provide a valuable learning experience. However, a teacher should exercise caution when dealing with such sensitive material. Preparing students, parents, and the administration before using such material may be prudent.

Hate literature is present in the form of tabloids, pamphlets, and books. Locating hate literature may be as easy as visiting some of the larger newstands. The local community relations council or near-by university department of sociology may be able to assist in locating sources of current hate literature.

Songs. The songs of a people reflect their joy and sadness. Under the guise of entertainment, songs are often used as a means of social criticism which otherwise would not be acceptable. The song, "Carefully Taught", from the Rogers and Hammerstein musical South Pacific is just one example of a musical commentary on the problem of prejudice. A study of national anthems of various nations, both past and present, may also provide insights into the problems of ethnocentrism and chauvinism.

Perhaps one of the most cognitive-affective songs for student analysis is "Skip a Rope" by Moran and Tubb (1967), but teachers may find it necessary to obtain the assistance of a radio station or university music library in order to find a copy of the script or record. Nevertheless, it can be procured.

One activity which teachers might consider is to have students research songs. They could identify and classify songs which transmit stereotypes and those which serve as social criticism. (See the October 1985 (Volume 49, No. 7) issue of Social Education for more information on this area.)

Literary Works. Finding, recommending, and assigning poems and novels is the main feature of this portion of the model. Nevertheless, it is the topic which least requires comment since it falls within the domain and expertise of the English teacher. Selections may consist of a variety of poems ranging from Frost's "Mending Wall" to James Weldon Johnson's "Fifty Years", from Longfellow's "The Jewish Cemetery at Newport", to Langston Hughes' collection in Shakespeare in Harlem, or from the poems of the children of Terezin concentration camp to the prayers of the Navajo, Osage, and Pawnee. Novels may also include a range diversity to include Lillian Smith's Killers of the Dream, Harper Lee's To Kill a Mockingbird, Alice Walker's The Color Purple, and works by Baldwin, Steinbeck, and Michener.

After the background material and literary works have been

selected and related to the selected concepts, the teacher should be ready to execute the instructional unit.

Presentation of the Conceptual Literary Approach

Presentation of a concept-centered-literary approach may be deductive or inductive. The deductive approach requires the teacher to present the organizing concepts in a direct concept instructional mode. A basic concept lesson consists of the following steps: (1) presentation of the concept, (2) identification of its key attributes, (3) definition of the concept, (4) presentation of examples, (5) presentation of non-examples, and (6) an activity in which students differentiate between examples and non-examples of the concept.

Once the concepts are presented, students can engage in reading their various assignments. This can be followed by analyses of the readings in relationship to the core and related concepts. Such analyses can be written and then shared in class discussion.

The inductive approach would have students carry out various assigned readings. Upon completion of the readings, students and teacher engage in a directed discussion of the particular works. In this situation, the teacher directs discussion toward an examination of the works in relationship to the concepts which are subsequently taught. Additional background readings and written analyses can follow.

Regardless, of whether the presentation is deductive or inductive, the use of literature in a concept centered approach dealing with prejudice and related concepts should prove beneficial. Through its highly descriptive and cognitive-affective nature, literature can provide a direct and dynamic influence on the study of societal problems.

Conclusion

For Americans, the Sixties and Seventies were decades of growth, awareness, disillusionment, pain, and experimentation. War, flower children, Watergate, civil rights, and power -- Black Power, White Power, Indian Power and the power of the gun -- Kennedy, King, and Kent State, all of these marked the Sixties and Seventies. As Americans entered the Eighties, a period of doldrums set in regarding domestic racial, ethnic, and class problems. Economic woes and international terrorism occupied the media and minds of the public. However, the analogy of the doldrums is yet to be completed. Doldrums occur in an area about the equator, and this is the same which spawns typhoons and hurricanes.

As teachers, we may not be able to prevent the next riot; we

may not be able to succeed in reaching all of our charges. But for every child we do reach, we influence a world beyond our own.

My heart still beats inside my
breast While friends depart for
other worlds. Perhaps it's better
-- who can say? Than watching this,
to die today?

No, no, my God, we want to live!
Not watch our numbers melt away. We
want to have a better world, We
want to work -- we must not die!
--Eva Pickova,
Age 14

perished: December 18,
Oswiecia Concentration Camp

STUDENT DEVELOPED UNITS ON THE NUCLEAR ARMS RACE

Samuel Totten

One of the most exciting pedagogical endeavors I have been involved with was brought about my students' avid interest in the nuclear arms race. After having guided my American literature class through an initial interdisciplinary unit on the nuclear arms race that I had designed (See the Fall 1984 issue of The Social Studies), many of the students asked if they could read additional books on the nuclear arms race for extra credit. When I readily agreed, many of them began to ask me to suggest the titles of books on specific subjects (i.e., the atomic bombings of Hiroshima and Nagasaki, all-out nuclear war, etc.). As more and more students began to seek such materials, I suggested that it might be a good idea for individual students and/or groups of students to design a unit on a specific aspect of the nuclear arms race. Eventually, the entire class decided to tackle such a project for extra credit.

Initially we decided to conduct a brainstorming session in which we listed the topics on the board that were of the greatest interest to the students. Within a short amount of time about a dozen topics were scrawled across the board. They were as follows: nuclear terrorism, civil disobedience as means to protest the nuclear arms race; the atomic bombings of Hiroshima and Nagasaki; civil defense and nuclear war; the nuclear power/nuclear weapons connection; accidental nuclear war; all-out nuclear war; the hibakusha (survivors of the atomic bombings of Hiroshima and Nagasaki); atomic soldiers; the Manhattan Project; nuclear deterrence; and, the aftermath of nuclear war.

Once the students selected the topics that they wanted to develop a unit on, we decided to conduct another brainstorming session in which we listed a set of suggested curricular activities that could be included in the units. We all agreed that the list was not definitive and that each student should use his/her imagination in order to develop the most fascinating unit possible. The curricular activities that we came up with are as follows: read and analyze a book of fiction and/or nonfiction; write a critical paper; write an article for the school and/or local newspaper; participate in a small and/or large group discussion; select, read and summarize articles; develop a question-

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naire and conduct a survey; use art or the media to convey a message; participate in a debate; present material orally; develop interview questions and conduct interviews; write formal letters of inquiry; and, invite guest speakers to class.

At this poit we held a brief but important discussion on responsible curriculum development. I explained that the purpose in developing the units was at least twofold: (1) they should provide an excellent learning experience for the individuals that use them; and, (2) they should result in an excellent learning experience for the developer. I also told the students that each unit should not be developed so that the user faced a herculean task in completing the activities. "Succinctly stated," I said, "the students using the unit should find the activities informative, fascinating, and hopefully, fun."

At that point a students asked, "But who will use our units?" It was a good question which elicited a rather heated discussion. As a class we came to the consensus that those students who wished to teach their units could do so and they they would get extra credit for doing it. I pointed out that since we had other material to cover in class, those who wished to teach their units should plan to take no more that three class periods to do so. I also said that I planned, upon receiving everyone's permission, to make a copy of all the units so that I could draw upon them for use in other classes. The students were particularly pleased by this last plan.

Over a two week period, both in class and at home, the students conducted research and developed their units. In order to make sure that the students were not simply listing materials and activities, I stated that for each curricular resource (a novel, a nonfiction book, and essay, a poem, etc.) that a developer listed on his/her unit, he or she had to turn in a succinct but detailed explanation as to why that particular piece was chosen and how it complemented the theme and the focus of the unit. Initially this assignment resulted in a lot of moaning and groaning, but I reminded the students that they were the ones, initially, who wanted to read more works about the nuclear arms race. I also figured that this assignment was a fairly good method of preventing the developer from simply listing numerous texts which he or she was not familiar with.

I encouraged all the students to use the Reader's Guide to Periodical Literature (which they had been taught to use at the beginning of the year) to locate any articles that they were in need of for their unit. In order to facilitate each student's search for any fiction and/or poetry that addressed his/her specific topic, I taught the entire class how to use the following texts: Cumulated Fiction Guide edited by Cotton and Glencross (London: Association of Assistant Librarians); War Study Guide: An Annotated Bibliography of Military Fiction edited by Myron J.

Smith Jr. (Metuchen, New Jersey: The Scarecrow Press); Short Story Index (New York: The H.W. Wilson Company); and, Granger's Index to Poetry (New York: Columbia University Press). To further assist them, I presented each student with a copy of an annotated bibliography I had developed which is conprised of a list of nonfiction and fiction on the nuclear arms race (See Social Education, November/December 1983, pp. 515-520).

During the course of the next two weeks I acted as a resource person, curriculum development advisor, research assistant, and cheerleader. It was a hectic but satisfying period. At the end I found that some of the students needed more time to complete their units, and it was agreeed upon that they could finish them at their own pace out of class.

The units that the students developed were, for the most part, refreshingly eclectic and extremely creative. As for those students who opted to teach their units, they did an outstanding job and the reception of the other students was, generally, very positive. Below I will briefly outline some of the units, both those that were traditional as well as nontraditional in approach, that the students developed.

One pair of students designed a unit on nuclear terrorism. After they completed a search of the literature (using the aforementioned resource books), they developed a short reading list of fiction and nonfiction books and articles that pertained to nuclear terrorism. It was as follows: fiction (The Fifth Horseman by Collins and Lapierre, Almost Midnight by Martin Caidin, and, The Last of Days by Moris Farki); nonfiction (Nuclear Theft and Safeguards by Mason Willrich and Ted Taylor; The Curve of Binding Energy by John McPhee; The First Nuclear World War: A Strategy for Preventing Nuclear Wars and the Spread of Nuclear Weapons by O'Halloran, et. al.; and, "Terrorism: A City Held Hostage" by Singer, et. al. in Kaplan, David E. (Ed.), Nuclear California: An Investigative Report). Each student who eventually used the unit was directed to read one book of fiction, and articles and/or section of a nonfiction text. Upon completion of the reading each student was asked to develop, by using the information gleaned from his/her readings, a scenario of a nuclear terrorist act. The student was told to include the following information: a description of the terrorist(s); their objectives; how they obtained the materials to build an atomic bomb or how they stole it; the institutions they were threatening; how the act of terror unfolded, including the reactions of the authorities; and, the outcome.

This unit proved to be especially popular with the students because they were able to use factual material while creating a fictional account of a situation. This was a new experience for most students and, in the end, this unit was acclaimed as outstanding and highly fascinating.

Another group (three students) developed a more traditional but still innovative unit on the atomic bombings of Hiroshima and Nagasaki. In their eight page unit they initially listed the following resources (short stories, novels, books, articles, films, Reader's Guide to Periodical Literature); a list of social studies objectives (i.e., 1. begin to gain an understanding about the complexities inherent in the nuclear arms race; 2. briefly discuss the debate the atomic scientists had concerning how the first atomic bombs should be used; 3. describe the damage inflicted upon Hiroshima and Nagasaki by the atomic bombs; 4. explain why the atomic bomb proved to be a revolutionary force in modern warfare, etc.); a list of language skills (i.e., A. write clear sentences; B. write a short article using correct form; C. locate and use information; D. select, read, and summarize articles; E. participate in a large group discussion; F. listen critically; G. read a piece of fiction on the nuclear arms race; H. use art to convey a message; I. engage in a debate, etc.) As one can see, all social studies objectives were given numeral designations, and all language skills were given letter designations. The group then listed twenty-eight suggested activities in which they combined the social studies objectives and the language skills (e.g., 1GH The student will read a short story or novel on the nuclear arms race, and then design a poster to delineate its theme; 2CDEF The student will conduct research into the debate that the atomic scientists had in regard to how the first atomic bombs should have been used, and then participate in a large group discussion; etc.). At the beginning of the list of suggested activities, the following note was written: "These twenty-eight activities are merely suggestions. Do as many or as few as you wish. You should select those activities that interest you most."

The unit was extremely well done and comprehensive. The students that tried the unit found it worthwhile, and particularly appreciated the fact that they were given the option to select those activities that interested them most.

Four students decided to conduct a debate on the use of civil disobedience to protest the nuclear arms race. However, prior to holding the debate they developed a resource book on the issue in order to involve the entire class in their project. Each of the four students agreed, to be responsible for searching out all the articles over four different nine year periods (1945-1954, 1955-1964, 1965-1974, 1975-1984) that pertained to their topic of interest. After xeroxing the articles, they decided, as a group, which articles (based upon the value of the information and interest level inherent in each) were to be included in the resource book. Subsequently, they divided up the articles, and wrote and typed succinct introductions (name of the publication in which the article appeared, publication date, author's name, and a brief overview of its theme) for each article. They then taped the xeroxed article below the introduction. Then they wrote

a general introduction to the resource book, designed a table of contents, and placed the entire package in a three ring notebook.

The four students then xeroxed all the articles again, divided the class of students into groups, and asked each group to read a certain number of articles. The groups were informed that following the debate that the four students would take part in, there was going to be a general discussion; and, that an informed audience would be better prepared to take part in the discussion, hence the reading assignment. (The development of the resource book, of course, also served as an excellent research project and helped to prepare the four students for the debate.)

After the debate was held, during which two students argued in favor of the morality (citing Jefferson, Thoreau, Dr. Spoch, etc.) and efficacy of antinuclear civil disobedient actions, and the other two took the opposite position, a general discussion was held. To my delight, the resource book, the debate and the general discussion, all proved to be resounding successes.

The most popular unit of all, designed by three students, turned out to be a game, somewhat like "Trivial Pursuit," that tested the game players' knowledge of the history of the nuclear arms race. The game, called "Nuclear Games," included a board, dice, a set of rules, and two sets of question cards. Each of the one hundred cards posed a question. For example: What was the Manhattan Project?; When was Hiroshima atomic bombed?; Which U.S. President ordered the atomic bombings of Hiroshima and Nagasaki?; In what year did the Cuban missile crisis take place?; What does the acronym MAD stand for?; What does fission mean?; Name the five countries that currently possess nuclear weapons; What is the theme of the novel Failsafe?; Who wrote Hiroshima?; Name one of the most powerful symbols/images of the nuclear age; etc.

The three designers insisted that no one was allowed to play the game until all the units had been designed and/or taught. Their rationale for this action was simple: the more the students knew about all facets of the nuclear arms race the more interesting the game would be. This made sense, and the class agreed to their demand. As originally stated, this unit proved to be an outstanding success.

Overall, I found that this pedagogical endeavor was a great success. Not only did the students learn a great deal about the nuclear arms race, but they seemed to become extremely engaged in their research. In essence, they became active rather than passive learners, and they felt and believed that they were dealing with a highly relevant study. This unit involved a lot of extra effort on the teacher's and the students' part, but all agreed that it was well worth it.

MAKING THE MOST OF CULTURAL DIVERSITY: A TEACHING UNIT ON THE ROLE OF WOMEN IN SOCIETY IN A CULTURALLY-MIXED CLASSROOM

Kate Mangelsdorf

In many writing classrooms, English teachers often use controversial social issues as a way of stimulating student interest and commitment in writing. Quite often, if students feel strongly that their side of an issue is the right one and/or if students are encouraged to examine a vital aspect of the world around them, their writing will become more forceful and meaningful, both to them and to their readers.

However, many English teachers whose students come from diverse cultural and linguistic backgrounds are reluctant to introduce controversial issues to their students. This reluctance often is found in college-level teachers whose students originate from all parts of the world and have different (and potentially volatile) political and religious beliefs. In addition, high school and community college teachers, whose students might be American native speakers, American non-native speakers, and foreign non-native speakers, also might feel the same reluctance about introducing controversial concerns. One reason for their reluctance is the desire to avoid conflict among students. Another reason is the lack of a common culture in the classroom, which can result in comprehension problems with many of the students. As a result, teachers might wish to avoid social matters so that students who lack knowledge of a particular culture will not be excluded. Teachers of students from different cultures also might find that some students are afraid to speak out on matters which in their native countries would be discouraged or even forbidden to be discussed in public.

These problems, of course, do not prevent teachers in culturally-integrated classrooms from mentioning social concerns. Many teachers, however, strive to avoid allowing controversial issues from becoming the predominate concerns of the class. For instance, a discussion about Orwell's Animal Farm or "Shooting an Elephant" might be structured so that students are asked to analyze and write about only the political situations presented in the texts, instead of relating the texts to real-life politics. This limitation inhibits volatile argumentation and protects students who prefer not to speak out on political

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issues.

However, this strategy of confining social issues to what is presented in the classroom texts can cause as many problems as it prevents. In not encouraging students to apply what they read to their own lives, teachers might be diminishing the students' interest in the material. Literature and essays read in the classroom might be perceived as something English teachers impose upon their students for their own mysterious reasons. Moreover, by focusing attention on only the texts, teachers of culturally-diverse students are not allowing their students to learn about the different viewpoints and experiences of their peers, even though these different perspectives can enrich students and teachers alike by stimulating examination of deeply-engrained beliefs concerning social issues.

One important social issue which can be effectively addressed in the multi-cultural classroom is the role of women in society. Within the past twenty years women's roles in America have undergone a major change; for instance, the majority of women in this country now work outside the home. This change, however, has been accompanied by much controversy, as shown by the debate over the Equal Rights Amendment and by the fact that on the whole, women still earn about half as much as men earn. In other parts of the world, this change in women's roles has also created controversy. For instance, in many Asian countries more and more women are working outside the home, thereby challenging traditional assumptions about sex roles. On the other hand, in many countries in the Middle East, some women are rebelling against "Western" sex roles by embracing the more conservative roles of wife and mother more firmly than ever before.

These differing views on the role of women in society are reflected in the culturally-diverse classroom. In fact, this issue can even affect students' performance in the class. For instance, some male students from the Middle East will be in the process of adjusting to the fact that, for the first time in their lives, women (in this case, their teachers) have authority over them. At the same time, some female students will be experiencing pressures from their families and cultures to abandon higher education--and the career it might bring--for the sake of working only within the home. The issue of the role of women is society is directly relevant to these students' lives.

This paper will describe one way of addressing the role of women in society by using a method which attempts to exploit the advantages and limit the disadvantages of teaching in the culturally-mixed classroom. The vehicle used to introduce this issue will be the life and work of the American poet Emily Dickinson as presented in William Luce's play, <u>The Belle of Amherst</u>. This five-week unit is intended to be used in college-bound senior high school writing classes or freshman two- or four-year

college writing classes. However, the syllabus can easily be adjusted for both lower and higher levels. The syllabus can also be adapted for using other texts to raise other important social issues such as racism, war, or poverty.

The objectives of this teaching unit are to enable the students, through studying a woman who lived an "abnormal" life, to consider the influence of societal expectations on all of our lives. Additionally, students should be able to arrive at some conclusions about the way in which a social or moral issue is presented by an author to his or her readers. Naturally, studying The Bell of Amherst is not the only way to achieve these goals. Other works, such as Chopin's The Awakening or Hawthorne's The Scarlet Letter, could also be used. However, The Belle of Amherst is especially suitable for students attending college or planning to attend college. First, Dickinson is a dominant figure in American literature, influential in both her subject matter and form; she is also one of the few women writers accepted into the canon of American literature. Second, in the play the character of Dickinson relates in simple, everyday language the important events of her life, a monologue interspersed by the recital of several of her more well-known poems. Because these poems are presented in the context of Dickinson's life, the play can be a starting point for further, more in-depth study.

Before the syllabus for this teaching unit is described, it is necessary to examine some of the characteristics of the students in a culturally-integrated classroom which any syllabus must address. One problem that might arise is that students who did not grow up in the U.S. might not know about American social customs. For instance, when teaching The Belle of Amherst, teachers (or students in the class) probably will have to describe the type of clothing worn by Dickinson and the significance of exchanging Valentines, both of which are important in understanding the book. Also, some students might be unaware of what was considered the "normal" role of a woman of Dickinson's time and culture. The teacher also needs to point out that the role of women presented in The Belle of Amherst is limited to a white, affluent, well-educated segment of society. (At a later date students could read works depicting other roles of women in this time period, such as Crane's Maggie: A Girl of the Streets and Elizabeth Stuart Phelps' The Silent Partner.)

Another problem that should be resolved in the culturally-mixed classroom concerns the wide range of reading abilities among the students. Most second-language students read at a level below that of their first-language counterparts. Also, some second-language students (especially from Asian backgrounds) were encouraged in their native countries to read word-by-word, dictionary in hand, instead of using the context of the material to infer the meanings of unfamiliar words. Consequently, these students' reading speed and comprehension are limited. Teachers

need to respond to this problem by previewing reading material with their students, encouraging the students to make inferences and predictions as they read, and helping the students after they finish reading to comprehend the important ideas in the text.

A third problem encountered by teachers in a culturally-diverse classroom results from the different rhetorical patterns used by students from diverse linguistic backgrounds. For instance, Oriental rhetoric prizes an aesthetic, inductive form in which the "theme" of the text is not revealed until the end. Similarly, essays written by Spanish speakers often lack the carefully controlled thematic unity valued by English speakers (Kaplan, 406-409). Consequently, teachers need to instruct their students in commonly used English rhetorical patterns. Also, teachers need to point out to all their students that in fiction, drama, and poetry the rhetorical form usually varies from non-fiction prose form. For instance, the time sequence in The Belle of Amherst moves backward and forward, corresponding to the movement of Dickinson's mind.

This five-week teaching unit id divided into three sections. In the first section, students will preview, read, and (if possible) view the play, as well as read several Dickinson poems presented in the play itself; in the second and third sections, students will write and revise a paper on the aspect of the play or of the poetry that interested them the most. In their papers, the students will be encouraged to draw on the unique cultural background of the class to enrich their analyses.

The first part should take about a week and a half. The first class day (before students have started to read the play) could consist of preview activities in which the teacher would use the students' own knowledge in establishing the social and literary context of the play. Students could be asked what they know of America during Dickinson's time (circa 1885) and what they think about how women in America were expected to live--especially unmarried women. Students might be asked to compare this information with facts about women and society in other cultures, both in Dickinson's time and in the students' time. The teacher could structure this as a brainstorming session in which the students' and teacher's ideas are written on the board. Using this same technique, the teacher could inform the students about the differences in structure the students can expect between The Belle of Amherst and the other prose forms more commonly read in class. Finally, the teacher could end the class by reading out loud the first few pages of The Belle of Amherst and discussing with the students what they have learned about the character of Emily Dickinson and about the dramatic form used by the author.

During the next four class periods (as students read the play at home) the class will work toward a basic understanding of the characterization of Dickinson in the play. Since the form of

the play is a dramatic monologue in which Dickinson recreates the significant events in her life, students might have trouble following her consciousness as it leaps back and forth in time. In groups or in a class discussion they might construct a time line which would place these events in their proper chronological order. Students might also collect the idioms and aphorisms used by Dickinson and report to the class on their meaning. Students might be asked to describe in freewriting the characters of Dickinson's father, mother, sister, editor, and lover as they are recollected by Dickinson. Students could review the events of the play by summarizing the play in a page of prose. Another activity that would enable the students to perceive the play in a new light would be to ask some students to read parts of the play out loud. To encourage students to begin to make inferences about the play, the teacher could ask them to write questions about aspects of the life of the poet that puzzle them. For example: Why did the poet never leave her house? Why did she write her poetry, even though it was never published? Was her love affair real or imaginary?

After the students have read the play they should be allowed to view it. This experience will enable students to understand how the words in the text translate onto the stage. (It is important that students read the play before seeing it because many second-language students have limited listening comprehension abilities.) Seeing the play after having read it should stimulate discussion about how the students' image of Dickinson differed from the persona of Dickinson they saw on the stage.

The next week and a half of the unit should be devoted to activities that will help the students write the first draft of an essay in response to the play and/or Dickinson's poetry. During this time, open-ended questions could be used to encourage the students to arrive at their own conclusions about the material. For instance, the instructor could present questions to the students about both the play's structure and content. Questions about structure might ask the students to consider why the play has only one character, how the division of the play into two acts affects character development, and why the audience is included is some of the actions. Questions about the content of the play could ask the students to define what seemed to be the "normal" role of an unmarried woman in Dickinson's society and then to describe how Dickinson chose to respond to this role. The students could also be asked to consider whether Dickinson was a victim of the limitations of her society, or whether she was a genius who, through her poetry, managed to break out of the limitations imposed upon her. Broader social implications suggested by the play could be asked as well: Should women accept or reject societal limitations? What role should women play in society?

At this point the students could also discuss several poems

presented in the play. For instance, the famous "Because I Could Not Stop for Death" poem is recited after Dickinson has related to the audience the deaths of loved ones she has experienced. The students could trace the personification of death developed in the poem and try to connect it to the consciousness of Dickinson that is seen in the play.

One classroom technique that could be used while the students are exploring their initial ideas about the play would be to arrange the class into groups of three or four and to ask each group to discuss one of the questions suggested above. The groups could write out and/or report to the class what they concluded. Ideally, these small groups should maintain the cultural diversity of the classroom so that a variety of perspectives are shared.

The students could also work in groups while considering possible topics for their papers. They might decide to write on an aspect of Dickinson's character, such as the source of her poetry or her reclusive lifestyle. They could analyze the importance of the men in Dickinson's life. Other students might decide to discuss a more general social issue raised by the play, such as the question of Dickinson's state of mind--was she sane or insane?--and how societies define sanity and insanity. Students could also write about the ways societies define the "right" role for women (and men), and how these roles can hurt or help a society's development.

In the final section of this teaching unit, students should revise their papers, using comments from their peers and from the instructor to help them to communicate more successfully with their readers. The instructor would probably want to use some class time to review basic principles of English organization in order to ensure that students express their ideas in linear patterns. However, greatest emphasis during this week and a half should be on the idea that the students will revise their papers by "re-visioning" them: seeing their topics from different perspectives in order to deepen and clarify their thought. To accomplish this goal, students could be asked to analyze the perspectives given to them by their classmates who are from different cultures. For instance, students who are working on the symbolism of the play will, no doubt, be pondering the fact that Dickinson, in the play and in her own life, wore only white clothing. These students could be asked to consider what white symbolizes in American culture, and how this differs from the significance of white in the culture of someone else in the class (e.g., in Arab countries white symbolizes peace). Similarly, the students who are analyzing Dickinson's character might discuss the roles given to women in other countries. Would Dickinson have been accepted in another society? Would living in a different society have produced a different Dickinson? How might the students themselves been different if they had lived in another

society?

The purpose of asking students to consider aspects of other cultures when revising their papers is to show them how deeply they (and all human beings) are influenced by cultural roles. For instance, the student who interprets the play as depicting a woman who was content with her societal role might be responding to the perceptions of sex roles given to him or her by a more "traditional" society. On the other hand, the student who arrives at a very different conclusion--that Dickinson rebelled against her role--might be responding to a society which allows women a greater degree of freedom. By encouraging students to share these diverse cultural perspectives on this social issue, the instructor can enable the students to learn as much about themselves as about the text.

To further encourage the students to reflect on their topics from different points of view, the class might be restructured so that students work with their peers in new ways. For instance, the instructor could pair students who are revising papers that express different viewpoints on a similar aspect of the play. This activity should be structured so that students simply give their responses--perhaps by writing questions in the margin of each other's papers--rather than try to persuade their classmate that their viewpoint is the correct one. Another technique that might lead students to new insights is for the instructor to model this revision process in class. In this situation, the instructor could show the students how living in contemporary American society has shaped her response to Dickinson and to the play. This might lead to a class discussion in which students share and compare their different perspectives.

This unit could be extended by having students read books dealing with women in other cultures. Maxine Hong Kingston's Girlhood Among Ghosts, which concerns Chinese-American girlhood, and Sandra Cisneros' The House on Mango Street, which is a series of stories about a young Hispanic woman, could be used. Students could compare and contrast the lives of the women in these works with the life of Dickinson as portrayed in The Belle of Amherst.

In addition, other literary works can be used in the culturally-mixed classroom to address different social concerns. For instance, the issue of racism could be raised by studying To Kill a Mockingbird; aspects of poverty and social discord could become an important part of a unit on The Grapes of Wrath; the concepts of war and heroism could be treated while teaching The Red Badge of Courage. As in this unit, students could learn from their classmates about different cultural perspectives vis-a-vis these issues, which in turn could enrich their understanding of their own responses.

It is hoped that examining a social issue through a literary

work will allow students to better understand and appreciate diverse perspectives resulting from differences in culture and language. The point is not to convince students to change their opinions; rather it is to encourage a deeper understanding of their opinions. By asking students to reflect on their own cultural background and to share their insights with their classmates, teachers are making the most of the cultural and linguistic diversity that is an integral part of the culturally-mixed classroom.

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CENSORSHIP: A CONTROVERSIAL STUDY

Samuel Totten

> "...it is one thing to have heard and read something, that is, merely to take notice; it is another thing to understand what we have heard and read, that is, to ponder"--Martin Heiddegger in "Thinking."

Censorial activity is so rife, in both public libraries and schools, today that it would be difficult for anyone not to "take notice." However, relatively few citizens, including students and their teachers, seem to be truly pondering the ramifications of book banning and what it means for those who live in a democracy.

I might not have pondered the latter point if I had not been personally involved in an attempted censorship "case." More specifically, several years ago I was called into the superintendent's office in a northern California school district and had to defend, in front of two angry parents, my use of Native Son with a class of university-bound seniors (see the English Journal, December 1981, p. 47-48). I was "allowed" to continue using the book; but the following year, after my departure, I understand that the superintendent had the "objectional" books "removed" from the premises of the school.

Both of these incidents jolted me out of my complacency, and prodded me to develop a unit on censorship for use in secondary schools. It is a purposely controversial unit on a controversial issue. And, it is a unit that seems to thoroughly engage the students' interest, imagination, and sometimes, ire. In the end, it is a study that encourages pondering.

Initially the students are divided into five groups (the size of the groups vary with each class), and are assigned a topic -- a censorship incident or a court case involving censorship -- to examine. Each group is asked to search out (using the Reader's Guide to Periodical Literature) and xerox three articles dealing with their censorship topic. After reading the articles,

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they break the topic down into five areas: books involved; key terms and concepts dealing with censorship along with their definitions; reason(s) for the censorial activity; methods of the censors; and the result of the incident or court case. When the class reconvenes each topic is discussed in relation to its five areas.

The above exercise serves as an interesting introduction to the unit by familiarizing the students with a wealth of information on censorship. First, it apprises them of some of the most hotly disputed censorial incidents and court cases: Pico v. Board of Education Island Trees (N.Y.); Wexner v. Anderson Union High School District (CA.); Zykan v. Warsaw Community School Board (IND.); Minarcini v. Strongville City District (OH.); and Mckamey v. Mt. Diablo United School District (CA.). Secondly, it informs them of the diversity of books that have been and continue to be censored in many public school and school libraries (Go Ask Alice, Slaughterhouse Five, Down These Mean Streets, A Hero Ain't Nothing But a Sandwich, Black Boy, Soul on Ice, Values Clarification, The Bell Jar, Catch 22, The Fixer, One Flew Over the Cuckoo's Nest, The Adventures of Huckleberry Finn, Growing Up Female in America, The Lottery, The Grapes of Wrath, Cat's Cradle, A Clockwork Orange, The Best Short Stories by Negro Writers, To Kill a Mockingbird, and Our Bodies, Ourselves, etc.). Thirdly, it introduces them to the definition of key terms and concepts (censorship, book banning, book burning, creationism, pornography, sexist, racist, First Amendment protection, vulgarity, obscenity, "secular humanism," academic freedom, etc.). Fourthly, it apprises them of the myriad reasons for censorial activity (the books were, variously, purported to be: "soft on communism," "teaching secular humanism," "obscene," "anti-Christian," "undermining parental authority," "invading family privacy," "too realistic," "teaching children to question values," "anti-American," "vulgar," "trash," "filthy," etc.). This activity also prods the students to thoroughly examine what censors mean by such terms as "trash," "anti-American," "too realistic," etc. Lastly, it introduces the students to the methods of censors (book burning, court hearings, lobbying for legislation to restrict free choice of texts by educators, pressure on school boards, attempts to fire certain teachers, etc.).

The body of the unit is divided into two key sections. In the first section, the class reads and discusses one or two books (two short books or one longer one) that deal, in some way, with censorship. The following texts are those that have been used for this purpose:

> Ray Bradbury, Farenheit 451 (New York: Ballentine Books, 1971). This novel is about a society that prohibits ownership of books and completely wipes out any semblance of free thinking and/or individualism.

Nat Hentoff, The Day They Came to Arrest the Book (New York: Delacorte, 1982). This novel, for ages 10 and up, is based upon a true incident in which the Human Relations Committee in Fairfax County, Virginia, tried to bar The Adventures of Huckleberry Finn from a classroom in the Mark Twain Intermediate School. Hentoff shows how a local complaint can grow into a national controversy. Very moving in parts.

George Orwell, 1984 (New York: Penguin Books, 1975). A terrifying story, this novel is about a man living in a totalitarian state where the authorities govern every action, word, gesture, and thought of its citizens. All writings are controlled by the "Ministry of Truth," and any unauthorized books are destroyed by the "Thought Policy."

Ayn Rand, Anthem (New York: Signet, 1975) A thought-provoking novel, Anthem depicts the horrors found in a society in which the unpardonable sin is for an individual to use his/her mind. Books are banned in this society and when they are found they are burned and their owners are subjected to frightening penalties.

In the second section of the study the students actually read some of the many books that have recently been banned in schools. There are at least two ways in which such a study can be conducted. First, a teacher could play it "safe" and select only those books that the school already has class sets of or that can be found on the shelves of the school library. (If funds are available, a teacher may wish to purchase a class set of those books in the latter category.) This method, in a way, constitutes several forms of censorship -- subtle censorship of 'selection'; deliberate exclusion of certain books; and deliberate omission -- and this very method and the rationale for using it should serve as the introduction to the study. This is a "safe" method because the teacher cannot be accused of using books that haven't already been "condoned" by the school, in one way or another. This is actually a good method because the point of the study is not to challenge and/or provoke the school administrators or school board, but to provide an interesting and worthwhile educative experience for the students.

A second but, perhaps, more "risky" method is for a teacher to purchase a class set of a particular book, which does not exist in the school, which he/she wishes to teach. This method is "risky" in a sense similar to why the aforementioned method is "safe." That is, since the books are not already owned by the school, the teacher could be accused of purchasing "inap-

propriate' materials.

Quite obviously, a teacher has certain responsibilities to meet when selecting books for classroom use. In doing so, a teacher must consider the mental and emotional maturity of the reader/student as well as "the contribution which each work may make to the education of the reader, its aesthetic value, its honesty, its readability for a particular group of students, and its appeal to adolescents" (Donelson, p. 7). If a teacher pays heed to each of those variables then he/she should be on solid ground if he/she is asked to defend his/her choice of books for this particular study. Obviously, the nature of the "risk" will be contingent upon the climate of the individual school and community. Each and every teacher will have to individually and conscientiously ascertain which pedagogical method is best as well as most conducive to his/her setting.

As for myself, I have used six different works (Richard Wright's Black Boy, Ken Kesey's One Flew Over the Cuckoo's Nest, Harper Lee's To Kill a Mockingbird, Twain's The Adventures of Huckleberry Finn, Steinbeck's The Grapes of Wrath, and Vonnegut's Slaughterhouse Five) in four different pedagogical situations; and I have used each of the aforementioned methods twice. And, I have yet to encounter a problem.

In this section of the study, the students read the "banned" books as well as newspaper and magazine articles about why they were banned from libraries and schools, and discuss the pursuant court cases and their outcomes. During the course of the study, the students examine and analyze the following concerns: the literary as well as the social merits of the books; the censors' motives for banning the books; the justification or lack thereof of the censors' motives; the outcomes of the censorial activities and the reasons for such; the pros (if any) and cons of censorship; whether censorship is ever justified, and, if so, when and why; and finally, the students' thoughts and feelings about censorial activity.

In order to provide an educator's point of view concerning censorship, excerpts from The Censorship Game and How to Play It by Benjamin Cox and "The Students' Right to Read" by Kenneth L. Donelson (National Council of Teachers of English) are used. Both pieces provide the students with an informed view of the controversies surrounding censorship in schools, the threat censorship poses to education, and the responsibilities of educators vis-a vis the selection of appropriate materials for classroom use. All of these pertinent issues, and more, prod the students to ponder the intriguing complexities inherent in the issues of censorship.

Also, throughout the study pertinent quotes from various individuals concerned about and/or involved in book banning and

censorship are used to complement the study as well as to initiate debate, analysis, and reflection on key issues. Listed below are several of the more thought provoking quotes that my classes have discussed:

> "... the freedom to choose or reject ideas, to read books of one's choice, and to publish freely is the very bedrock of our free society ... No book placed in a public library should be forcibly removed. No textbook should be burned. The book burners must be stopped" -- Kurt Vonnegut, author.
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> "I would think moral-minded people might object to books that are philosophically alien to what they believe. If they have the books and feel like burning them, fine" -- Reverend George A. Zaras, a member of the Moral Majority.
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> "Students are seldom encouraged to analyze their own values and those of their teachers and peers. Millions pass through the educational system without once having been forced to search out the contradictions in their own value systems, to probe their own life goals deeply, or even to discuss these matters with adults and peers" -- Alvin Toffler, in Future Shock.
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> "Life itself is often shocking, beset with temptation, surrounded with sordidness ... Frightened ignorance is not good preparation to meet these. But a youngster who has been prepared for these shocks with honesty will have little to fear from his encounter with the pages of any books" -- Dan Lacy, in Time, May 16, 1960.
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> "Until textbooks are changed, there is no possibility that crime, violence, veneral disease and abortion rates will decrease ... Textbooks mold nations because they largely determine how a nation votes, what it becomes and where it goes" -- Mel Gabler, critic of "humanistic" textbooks.
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> "Under no circumstances do I think it proper to prohibit high school students from reading certain books. There is ample historical evidence that there is no such thing as a little harmless censorship" -- John Irving, author.
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> "I am convinced that the assignment and reading aloud of "Huck Finn" in our classrooms causes black children to have a low esteem of

themselves and of their race. It also causes whites to have little or no respect for blacks. The resulting attitudes can lead to tension, discontent, and fights. If the book is removed from the curriculum of our schools, there will be much better student-to-student, student-to-teacher, and teacher-to-teacher relationships; and black students will definitely enjoy school a little bit more" -- John H. Wallace, a black person and administrator at the Mark Twain School in Fairfax County, Virginia.

"Censorship leaves students with an inadequate and distorted picture of the ideals, values, and problems of their culture" -- Ken Donelson in "The Students' Right to Read."

The study culminates in either a student project or paper. Most of the projects and papers have been extremely protean in nature. One student made up a questionnaire concerned with people's insights/feelings/concerns about the issue of censorship in schools. He elicited responses from 50 people (students, teachers, his parents, and neighbors), and arranged his results in Gallup Poll fashion. He then wrote a short paper, using a newspaper style format, in which he analyzed, and compared and contrasted the responses among and between various groups (men/women, adolescents/adults, students/teachers, etc.) of people. The analysis was quite interesting. Another student made a list of books that were once banned in the U.S. (i.e., Joyce's Ulysses, Henry Miller's Tropic of Cancer and Tropic of Capricorn, Alen Ginsberg's Howl, etc.) and went around to bookstores and took photographs of the books on the shelves. He then interviewed the store owners and/or managers in regard to their views about having the books on their shelves in light of the fact that they were once banned from the U.S. He then transcribed the tapes and made a scrapbook of the photos and the transcripts. The result was fascinating. Another student, a young woman, was interested in ascertaining the community's attitude about censorship. She developed a list of questions and interviewed 15 people (a high school teacher, an elementary school teacher, a high school administrator, an elementary school administrator, administrator, a librarian, a businessman, a school board member, a farmer, students at the high school, junior high, and elementary school levels, her parents, and her

grandparents). Though the interviews were rather short, they were rich in content.

The papers were as fascinating and diverse as the projects. The very titles of the papers are indicative of the protean nature of them: "Censorship in South Africa"; "The Adventures of a Censor vs. Huckleberry Finn"; "Censorship Ain't Nothing But a Pain in the (censored)!"; "Censorship Behind the Iron Curtain"; and "The Trials and Tribulations of Holden Caulfield."

If a teacher is interested in teaching about an issue that students will find both fascinating and relevant, then censorship is an excellent choice. Students not only find the issue extremely provocative, but are also intrigued by the format of this particular unit. During the course of the study their thoughts and feelings arouse protean stances: disbelief, curiousity, agitation, and sometimes anger. Overall, the study definitely prods the students to ponder the significance of censorship in relation to their own lives and community.

HUMAN RIGHTS AND THE STUDY OF LITERATURE: SOCIAL CONTROVERSY IN GEORGE ORWELL'S 1984

William R. Fernekes

Persistent in human creative activity is a concern for the examination of social issues that are imbued with ethical and moral conflicts. In that regard, there is an abundance of fictional works which offer rich material highlighting conflicts over human rights in the contemporary world. Among the most notable fictional works produced in this century is George Orwell's novel 1984. This article will focus on Orwell's 1984 and its significance as a literary work imbued with the aforementioned themes.

Teachers of literature can effectively bridge the gap between literary analysis and social policy studies if they are willing to examine the characters, situations, and events embedded in literary works from a multidisciplinary perspective. Given that students and teachers can easily become confused and overwhelmed by the multiplicity of questions, value claims, and policy stands apparent in literary plots, this article offers a process which literature teachers can employ as they delve into what at first glance may appear "uncharted terrain."

Merits of Studying Human Rights Issues Through Literature

The world of sensory experience is inadequately revealed solely through the study of expository, non-fictional accounts. Advocates of the study of literature have long held that metaphorical and imaginary paths to understanding reveal important aspects of human behavior and human interaction with other species and their environment. For instance, the power of poetic language evident in Yevtushenko's Babi Yar calls out attention to the despair of twentieth century civilization as it confronts acts of genocide. Yevtushenko's poetry is as moving and powerful as any documentary film of the Holocaust. Similarly,

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the symbolic tragedy of Afro-American life portrayed in Richard Wright's Native Son or Ralph Ellison's Invisible Man catches the reader's attention as the author asks the reader to identify with compelling human dilemmas being portrayed in the text. This process of personal identification -- as we transfer our sense of time, place, and importance to individuals or groups in the literary work -- is a key pathway for developing empathy and respect for human dignity among our young citizens. As a bonus, students learn to appreciate (1) the complexities of human experience, and (2) the varieties of human creativity as expressed in diverse forms of literary expression. Often, the contradictions of human existence are submerged within the "headlines" of the mass media. Literature, on the other hand, opens doors for the reflective examination of conflicts which are cursorily presented in television and radio news stories and one column newspaper articles. Without the imaginative interplay of the literary text and the reader's psyche, humans are condemned to truncated conceptions of the world and what is possible. Fortunately, the desire to create has so frequently been wedded to serious concern for human rights issues that an ample supply of literature exists for use by students and teachers.

Reflective Inquiry as a Teaching Strategy

Drawing on John Dewey's classic work How We Think, scholars such as Maurice Hunt and Lawrence Metcalf have written extensively regarding the process of "reflective inquiry."[1] Assuming that students can be trained to think systematically and in ordered patterns, Hunt and Metcalf propose five steps for inquiry into social issues:

1. Recognize and define the problem.

2. Formulate hypotheses.

3. Elaborate logical implications of hypotheses.

4. Test hypotheses.

5. Draw conclusions.[2]

It is imperative that teachers and pupils engage in all steps of the strategy, since there

is no assurance that students are capable of understanding the process of inquiry without experiencing it in its entirety. This will also be of value to teachers of literature, since many of them may not be experienced in the use of the social scientific modes of reasoning upon which Hunt and Metcalf's process if founded.

Step by step traversal of the reflective inquiry process assists teachers and students in two discrete ways. First, they will experience a different mode of reasoning than is typically employed in the study of the humanities, which will broaden their tools for inquiring into worldly phenomena. Second, teachers and students will be able to assess the merits and weaknesses of reflective inquiry as a means for studying human experience.

Reflective inquiry requires teachers who are willing to broaden the framework of classroom interaction. Quite significantly, student hypotheses, questions, arguments, and verbal challenges must be permitted to flow in an uncensored environment, one where the dominant communicative mode is student to student rather than teacher to student. It is contradictory to the spirit of open and free inquiry by students for the teacher to dominate classroom discourse as the strategy ensues. Finally, the open-ended nature of reflective inquiry does not presuppose a form of juvenile anarchy based on a crude form of cultural relativism. Instead, the teacher is the leader and guide of the learning process, offering authoritative suggestions for (1) the clarification of hypotheses, (2) definition of terminology, (3) development of an orderly and logical thought process, (4) explanation and documentation of arguments, and (5) construction of new questions and recommendations for future study. As Dewey noted in Democracy and Education, the role of the teacher is to "keep the experience of the student moving in the direction of what the expert already knows".[3] In this strategy, what the teacher already knows is the process of reflective inquiry and the content or subject matter knowledge of literature. Rather than expecting the student to focus solely on the literary content, the problem facing the teacher is to employ literature as the medium through which the students can learn the process of reflective inquiry -- a process which can have multiple and repeated applications across

the curriculum and in daily life.

The Works of George Orwell: Linkages Between Human Rights and Literature

The considerable literary output of George Orwell contains many themes suitable[4] for consideration as social policy issues. For the purposes of this article, the conflict between the state and the individual evident in 1984, arguably Orwell's most influential work, serves as a useful example for the application of a reflective inquiry strategy.

Orwell's dire predictions of the rise of totalitarianism emerged from a context colored by his own pessimism. As a man who had personally experienced many of the historical conflicts which dominated the first half of the twentieth century, Orwell was uniquely equipped to comment on the future of industrial civilization at mid-century (1984 was published in 1949). Orwell had served in the British Empire as a member of the Indian Imperial Police in Burma, which engendered his deep mistrust and enmity for authoritarian regimes and for imperialism as a social system. He served both as a journalist and as a member of the Loyalist forces during the Spanish Civil War, seeing first-hand the excesses of totalitarianism on both the left and the right. And he witnessed the carnage of the First and Second World Wars, seeing the awful results of the senseless drive for power by nation-states and empires. The continuing and frequently violent conflicts between the imperatives of the state and the rights of individuals dominate 1984, and represent the culmination of Orwell's own personal journey through the cataclysmic events of the first half of this century.

Ironically, as Orwell was no doubt preparing drafts for 1984, the victorious nations in the Second World War were fashioning the basis of the United Nations. These architects sought to reduce not only the conditions which had produced global conflicts, but the tensions which limited improvements in the common welfare of humankind throughout the world. A major initiative in this formative era of the U.N. was the development and promulgation of the Universal Declaration of Human Rights, which was adopted and proclaimed by the U. N. General Assembly on December 10, 1948, less

than a year prior to the publication of 1984. The grim and fatalistic scenario projected for future generations in Orwell's novel contrasts markedly and repeatedly with the optimistic tone of the Universal Declaration of Human Rights. The domineering and monolithic state in 1984 apparatus seeks to crush all aspects of individuality in its relentless pursuit of power. Simultaneously, the Universal Declaration proclaims "a common standard for all peoples and all nations . . . (who) shall strive by teaching and education to promote respect for these rights and freedoms . . ."[5] Among these rights and freedoms are "the right to life, liberty, and the security of person," the provisions that no one shall "be subjected to torture or to cruel, inhuman, or degrading treatment or punishment" nor "be subjected to arbitrary interference with his privacy, family, home or correspondence, nor to attacks upon his honour and reputation."[6] While these are only three of the thirty articles encompassed in the Universal Declaration of Human Rights, the glaring contrast between Orwell's grim portrait of a totalitarian juggernaut determined to crush these rights and the optimistic pledge by nations to endorse and support these same rights presents teachers and students with a powerful theme for exploration. The continuing tension between the demands of the state and the rights of individuals engender conflicts and contradictions not only in Orwell's 1984, but in locations throughout the world, almost on a daily basis, be it in totalitarian, democratic, or other forms of political/governmental organization.

At this point, it is important to focus specifically on the procedures of the reflective inquiry strategy. The major theme of this strategy emphasized the juxtaposition of universal standards for human conduct (Universal Declaration of Human Rights) with the awesome potential for human misery and degradation evident in Orwell's state of Oceania.

Model Strategy

It is presumed that students will be immersed in the study of literature and have some understanding of the techniques employed by writers to develop plots, characters, and the overall structure of a novel as they embark on this strategy. However, it is not essential for students to be

experts in literary analysis to succeed in a reflective inquiry strategy. Nevertheless, the use of literary analysis offers a humanistic complement to the social scientific focus of reflective inquiry into social issues, particularly in broadening the range of character motivations and intensifying the empathetic responses of readers with the story as it unfolds.

Step One. Students initially need to formulate hypotheses regarding the clash between individual rights and the prerogatives of the state in controlling human behavior. Typically, the initial reflective inquiry step requires students to define the problem. In this instance, the problem has been defined to facilitate consideration of the remaining processes in the strategy. At this point, the teacher should clarify the definition of a hypothesis prior to engaging students in writing their own samples. Important to keep in mind is that all hypotheses seek to explain the relationships between two or more differing elements in a situation in the form of a question, statement, or if-then statement. A model hypothesis on this theme may be proposed by the teacher to inaugurate student inquiry, although students should be instructed to develop a number of hypotheses independent of the teacher's model. As an example, the following hypotheses are very similar in focus, but are stated in three separate ways.

(Statement form) The power of Oceania increases as the rights of individuals are suppressed.

(Question) How does the power of the Oceanic state increase/decrease in relation to freedom of individual expression by characters such as Winston Smith?

(If/Then proposition) If the state of Oceania intervenes to restrict the freedom of individual expression by citizens, the power of the state will necessarily increase.

Students should be encouraged to explore and share their hypotheses in small groups to acquaint one another with the various possibilities for inquiry into this theme.

Step Two. Once students have developed two to

three hypotheses, they should be asked to define and clarify the meaning of terms they have employed. This step is not explicitly stated in Hunt and Metcalf's strategy, but is important given the need for clarity in constructing useful hypotheses. For example, in the sample hypotheses already proposed, the terms power, rights, freedom, expression, state, and citizen require clarification. Teachers cannot assume common understanding or agreement regarding these terms, and differing perceptions of the importance as well as the meaning of each in 1984 should be discussed. The significance of this phase cannot be underestimated, since it is fundamental to having students learn that inquiry is a process fraught with internal conflicts and ambiguity. The disputes between students about definitions are no less significant than those engaged in by heads of state about terms such as "freedom" or by scientists regarding "evolution," particularly in the consideration of public policy options. How terms are defined often times has a crucial impact on the eventual outcome of conflicts, particularly when human choices regarding resources and their distribution are involved (for example, contrasting definitions of "hunger" in the United States have provoked rabid debate about the extent to which government should be involved.)

Step Three. Students should elaborate the logical implications of their hypotheses based on what they view as probable outcomes of the interaction between the state and the individual. To illustrate this, the teacher can utilize a sample hypothesis and offer models of potential implications which would likely arise from what has already been analyzed in the literary text. If the "power of Oceania increases as individual rights are suppressed," then it is likely that: (1) freedom of speech will be restricted, (2) state control of the mass media will increase, and (3) rights of individuals to privacy will be violated.

Evidence to support all three of these implications exists in 1984, yet it is important for students to explore the implications prior to an in-depth analysis of the entire novel. The ability of students to logically infer the implications of their own hypotheses is crucial, because it helps to develop independence of thought and reduces reliance on simplistic, monolithic explanations of human behavior. Also, the tensions generated by

conflicting student implications represent the raw material from which intellectual debate is fashioned. As students challenge each others' hypotheses and implications, they should be required to defend their choices with references to Orwell's text and to relevant contemporary examples of the same human rights abuses. Existing testimonies from survivors of brutalities in Argentina, the Soviet Union, and other totalitarian regimes are legion, and can be readily employed by students for comparative purposes with Orwell's text.[7]

Step Four. Students are now ready to test their hypotheses. It is important to remind the students that all hypotheses remain open to modification in light of (1) new evidence, and (2) re-examination of their assumptions as analysis of the text proceeds. At this point, it is appropriate to engage students in a simulation activity which will heighten their interest in exploring the validity of their hypotheses, as well as reinforce their willingness to empathize with individuals who challenge state power.

The simulation entitled The Prisoner's Dilemma effectively models the interaction between officials of the state (police) and individual citizens (accused). (Consult the Appendix for the simulation scenario). This activity permits students to experience the pressures placed on accused individuals by a dominant social institution by forcing two prisoners to choose from conflicting options -- confessing or not confessing to a crime. The structure of the simulation is based on zero-sum game theory, meaning that "players face a dilemma because no matter which choice they make, it seems that they do poorly."[8] The four possible combinations and resultant penalties given prisoner choices are shown here.

Table 1

DECISIONS AND PENALTIES IN THE PRISONER'S DILEMMA

Decision	Penalty
Both prisoners confess	2-3 years in prison
Both prisoners do not confess	10 months in prison
Prisoner A confesses, while Prisoner B does not	A receives 6-12 months in prison; B receives

	3-5 years
Prisoner B confesses while Prisoner A does not	B receives 6-12 months in prison; A receives 3-5 years

The dilemma posed in this simulation exists in the penalties offered to the prisoners, who are to choose their respective options seated back to back, without speaking to or facing one another. As shown in Table 1, the penalties vary depending upon the choices made by both prisoners, thus linking the fate of prisoner A to that of prisoner B, and visa versa.

As the students proceed to make their choices and eventually discuss them in pairs and as an entire class, the motivations for their behavior and the strategies they elected offer multiple possibilities for challenging the validity of student hypotheses.[9] The most crucial period in the simulation activity is the debriefing, when teacher and students discuss what actually occurred during the phases of the simulation and explore applications of the students hypotheses to the activities of each pair of prisoners. This debriefing phase enables students to link proposed hypothetical states of affairs to actual patterns of behavior, given that students have made choices regarding their "fates" not far removed from the choices offered to Winston Smith in part three of 1984, and to literally thousands of individuals currently imprisoned or detained worldwide.

Initially, the teacher should review with students the choices they made, why they selected particular options, and how each pair of prisoners felt about their own choices as the simulation ensued. Once those behaviors have been reviewed, the teacher should have students explore the connections between their own hypotheses and the behaviors exhibited during the simulation itself. The final phase of the debriefing involves comparisons between three elements: (1) the interaction exhibited during the simulation, (2) the action portrayed in part three of 1984, notably the incarceration and interrogation of Winston Smith by the state, and (3) student hypotheses and implications. Students should be asked to suggest potential parallels, linkages, and relationships among the three elements. By doing so, students will be testing the predictive potential of their

hypotheses, and be more capable of judging their hypotheses' effectiveness as a guide for action.

Step Five. Students should now develop generalizations and conclusions based on the testing of their hypotheses in light of the evidence presented in 1984 and resulting from the simulation experience. The teacher should caution students regarding the development of conclusions which appear to be absolute or irrefutable, given that human behavior rarely proceeds solely on the basis of logical thought, or within the confines of consistently replicable laws and results (as often occurs in the natural and physical sciences). Indeed, one of the merits of studying literature is the exposure of students to the great range of emotions and other influences on human action. In 1984 Winston Smith acts many times on the basis of almost subconscious urges, and his behavior is juxtaposed against the relentless logic of the state, as presented through the language of "newspeak." Similarly, it is clear that despite the dire predictions made in 1984 about the future of industrial civilization, Orwell's totalitarian world has only partially been realized in selected locations around the globe. An optimistic contrast with the grim world of 1984 invites examination of the extent to which the Universal Declaration of Human Rights has (1) served as a standard for global conduct, and (2) been recognized as an effective moral deterrent to the abuses common in Orwell's Oceania. Given these considerations, students should proceed with the development of conclusions, share their conclusions, and reconsider them in light of new evidence brought to light by other students, as well as challenges to student logic as they defend their conclusions. Once students have written their conclusions, an appropriate culminating activity might encompass an essay on the theme of the state versus the individual in 1984, noting the extent to which Orwell's vision has or has not been realized in contemporary society. Relevant examples can be cited to validate or invalidate their hypotheses, and recommendations for action to address problems in state-citizen relations should be offered.

Concluding Words

Having engaged students in the sequential process of reflective inquiry, it is hoped that

all the participants (teachers and students) will be better informed about the topic of state-citizen relations and its ramifications for human rights worldwide. The long-term applicability of the process for transfer to other literary works and to real-life situations is manifest, and will hopefully remain in the repertoire of literature teachers committed to a multidisciplinary orientation to inquiry.

APPENDIX

THE PRISONER'S DILEMMA

A police officer stops a car with a driver and passenger for speeding just minutes after learning of an armed robbery in the neighborhood. The police officer notices the handle of a revolver sticking out of the belt of each person. The officer asks to see their permits to carry the guns. When they fail to produce the permits, the officer arrests them and brings them back to the police station for booking and questioning.

At the station a detective separates the two people and notifies them of their constitutional rights. The detective suspects but cannot prove thay they are involved in the armed robbery and gives them the choice to confess or not to confess to the crime. The detective tells them if they both confess to the armed robbery and plead guilty, then the police will ask the prosecutor to recommend to the judge that they receive a prison term of 2-3 years each, which is less than the maximum sentence. Also, if one person confesses and pleads guilty and one does not, then the confessor will probably be able to work out a plea bargain for lenient treatment which will limit the sentence to 6-12 months in return for turning state's evidence while the police will "slap the book" at the nonconfessor for a sentence of 3-5 years. Both persons realize that if neither of them confesses, the detective probably will not be able to prove them guilty of armed robbery and will book them for illegal possession of weapons for which they each will get a relatively moderate punishment, 18 months each.

Neither person is aware of the other's decision. The decision of each will be very much

affected by the prediction of what the other will decide.

The above scenario is used with the kind permission of Ronald T. Hyman, Professor of Education at the Graduate School of Education, Rutgers University-New Brunswick, NJ.

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[1]Maurice Hunt and Lawrence Metcalf, Teaching High School Social Studies, (New York: Harper and Row, 1968).

[2]Ibid, pp. 65-69.

[3]John Dewey, Democracy and Education, (New York: The Free Press, 1966), p. 184. Reprint of 1916 edition.

[4]See the following works of George Orwell: The Road to Wigan Pier, (New York: Harcourt Brace Jovanovich, 1958); Homage to Catalonia, (New York: Harcourt Brace Jovanovich, 1952); Shooting an Elephant and Other Essays, (New York: Harcourt Brace and World, 1950); Animal Farm, (New York: Harcourt Brace and Co., 1946); and Nineteen Eighty-Four, (New York: Harcourt Brace and World, 1949).

[5]Universal Declaration of Human Rights. In Margaret Stimman Branson and Judith Torney-Purta, eds., International Human Rights, Society and the Schools, (Washington, D. C.: National Council for the Social Studies, 1982), p. 97.

[6]Ibid, pp. 98-99.

[7]See publications by the following organizations regarding human rights abuses on the international level: Americas Watch, 36 W. 44th St., New York, NY 10036; Amnesty International USA, 322 Eighth Avenue, New York, NY 10001; and Helsinki Watch, 36 West 44th Street, Room 911, New York, NY 10036.

[8]Ronald T. Hyman, Simulation Gaming For Values Education, (Washington, D. C.: University Press of America, 1978), p. 5.

[9]Ibid, chapters 1, 2, 5, and 6.

CONFRONTING CONTROVERSY IN THE CLASSROOM WITH HUCKLEBERRY FINN

Linda Bulman

Last year, in the midst of teaching The Adventures of Huckleberry Finn to my eleventh graders, the controversy over whether or not Huckleberry Finn should be banned from the classroom made news in our state.[1] An editorial in the local newspaper summed up the frequency of this debate when it began, "Here we go again...."[2] This time it seemed that Mr. John Wallace, an administrative aide at, ironically, Mark Twain Intermediate School in Fairfax County, Virginia, objected to the book saying that "It's damaging to black students, and that's been proven beyond a shadow of a doubt."[3] Mr. Wallace, who is himself black,[4] went on to say, "Anybody who teaches this book is a racist."

I, however, disagreed with Mr. Wallace's assertion. Aside from the entertainment and stylistic values of the book, I wanted my students to realize that The Adventures of Huckleberry Finn addresses many of the same social issues that we face today. Violence, racism, and hypocrisy are far from extinct in the modern world, and while the students recognized the superiority of the character of Jim, as well as many other ironies in the novel, they failed to give any more than cursory notice to the novel's relevance to their own lives. Furthermore, they were quick to discard Mr. Wallace's complaints as "ridiculous," feeling confident that I would agree. Although I did agree with much of what the students said, I could not help but notice how totally unconcerned they were with a view other than their own. As far as they were concerned, Mark Twain was not a racist and their teacher obviously agreed with them, or she would not have assigned the book as required reading. No further discussion was needed!

I told the class that the next day they would informally debate someone who did not agree with them, someone who believed The Adventures of Huckleberry Finn should definitely be banned from any required reading list, and that they should be prepared to defend their position by (1) discussing the issue with their parents, other adults, and their peers and (2) reading and taking notes from at least one newspaper or magazine article related to the issue of censorship in the public schools. Because they were in unanimous agreement, the debate would involve all of them against a lone opponent.

The following day I walked into class introducing myself as Mr. John Wallace. Since I had saved several articles regarding

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the controversy and since I had seen Mr. Wallace interviewed on television, I felt that I could, indeed, do his side justice. I gave a brief statement of my position and invited a student to do the same for his position. I then requested questions from the class. It didn't take long for me to fall into the role I was playing, nor did it take long for the students to respond to me as John Wallace. The initially rather condescending tone of the class made it evident that they intended to make "short work" of Mr. John Wallace by patiently showing him the "obvious" errors in his thinking.

"Mr. Wallace, don't you think that you're being somewhat overly sensitive to the language used in Huckleberry Finn? After all Mark Twain is only showing us his view of reality," deigned one student. When I cited the number of times Mark Twain used the work "nigger" (189[5]) in the novel, other students were quick to come back with statements concerning "authenticity" and "the vernacular of the day," all very legitimate responses.

The quick tempo of the class abruptly ceased, however, when I asked if it was morally right to include literature in the school curriculum which crushed the spirit of the students that it was supposed to enrich. The unity of opinion suddenly disintegrated amidst a collage of enigmatic faces, each beginning to look within himself for the first time since the discussion had begun. Like kernels of popcorn on a hot stove, ideas started to flower and hands popped up, slowly at first and then quickly one after another.

"If you ask me, anyone who can't see that Mark Twain meant to show that slavery was a terrible institution just doesn't want to see it. After all, the really bad characters are all white -- Pap, the slave traders, and even the Duke and King," said a girl in the front row.

"Then why does he make Jim an illiterate fool?" asked a boy in the back.

"He isn't a fool," replied the girl. "Anything foolish he did was because of circumstances he couldn't control. Jim knew that Tom's elaborate plan to escape from the Phelps' plantation was ridiculous since all Jim had to do was walk out the door, but because Tom was white, Jim had to go along with his plan. Tom was the fool, not Jim."

The only black male student in the class then entered the conversation. "If Mark Twain was a racist, he never would have had Jim save Tom's life at the end of the book. Jim didn't know that he had been freed in Miss Watson's will. As far as he knew, he was giving up his freedom to save Tom Sawyer's life, not because Tom was white nor because he was even particularly close to Tom, but because Tom was a human being. Isn't that the message

of the book: that we all share a common bond of humanity regardless of color. The book doesn't crush my spirit; in fact, Jim makes me feel really good about being black."

Still in the guise of John Wallace, I told the class how I had felt, the only black child in my English class, when the teacher read The Adventures of Huckleberry Finn aloud, the word "nigger" cutting deeper and deeper into my self-esteem each time it was read. And when my classmates laughed at Jim's slave dialect, I knew they were also laughing at me.

A black girl quickly joined in telling the class about the confusion she felt when, as a kindergarden student, a playmate called her a "nigger." She went on to say that when she first heard the word read aloud in class from the novel, it made her uncomfortable, but she realized that it was just a word, a word that would have been accepted in Huck's time and place. "That doesn't make it a good word," she said, "but pretending it wasn't used would be a lie."

The discussion continued with still another student pointing out that racist remarks are with us today just as they were in Mark Twain's day. "Other authors have used derogatory language to get their points across. Richard Wright and William Faulkner both used the word "nigger" in their stories, but not to show that blacks were inferior to whites. They wanted us to see the limitations that society has put on black people so that we would do something about it. Maybe Mark Twain was trying to do the same thing."

Then the quietest girl in class raised her hand to ask, "Mr. Wallace, you object to the racist language in Huckleberry Finn, but how can you change something that's wrong with society unless people realize that it's wrong?" She explained that in her sociology class she had learned that before positive change can occur, people have to recognize the wrongs in society and confront them.

The really important thing that was happening, however, was not exactly what the students were saying, but rather that each of the forty-five students in that classroom was thinking, not merely recording and reciting. My students were truly involved in an active exchange of ideas, thoughtful, perceptive, and original ideas. They no longer dismissed Mr. Wallace's arguments as inconsequential, but instead listened and responded with sensitivity.

I cannot say that the opinions of the students were greatly altered by this debate. Most stood firm in their belief that The Adventures of Huckleberry Finn was in indictment of racism, rather that a racist novel; a few were not quite as sure as they had been before the debate, and no one could unequivocally accept the notion that Mark Twain was a racist. What did change,

however, were the attitudes of my students. They had defended their position against someone who had sincerely and intelligently disagreed with them, and in doing so they were "forced" to listen to, not merely hear, what "Mr. Wallace" had said. They also had to carefully select and organize their own ideas and then verbalize them. As a result of this process, their initial self-righteous myopia was transformed into a greater understanding of their own ideas and a respect for those of other people.

Another change which occurred as a result of the debate was that of increased motivation. One boy who admitted that he had never read a book in its entirety finished The Adventures of Huckleberry Finn and even participated in several follow-up activities. Both teacher and student-initiated projects resulted from this discusssion. Not all students participated in each of the activities, but everyone was required to complete at least one of them. Although students should be given specific instructions and requirements for each project, these details will vary according to the available resources, and they should, therefore, be determined by individual teachers. The following is a list of activities which I found to most successful.

1. One student group made a video tape of their version of "Meet the Press" with students assuming the roles of moderator, panel members, and guest, Mark Twain. The panel queried Mr. Twain on his views concerning the controversy surrounding his book.

2. Students selected a scene from the novel and put it in script form. They then wrote an original script set in modern times which paralleled the events from the first scene and which illustrated the similarities between the social concerns of Mark Twain's time and those of today's society.

3. Students wrote letters to the editors of the school, local, and out-of-town newspapers concerning the issue of censorship in the public schools.

4. Students wrote letters expressing their ideas on censorship to members of school boards in areas where The Adventures of Huckleberry Finn had come under attack (Fairfax County, Va.; Waukegan, Ill.; Chicago, Ill.).

5. A member of the community spoke to the class about her experience in the civil rights marches of the 1960's. A student taped her speech and started an oral library for the class. At the end of the year, he left his library of tapes with me, and my students this year have continued to add to it.

6. Students compiled scrapbooks of newspaper and magazine

articles related to the issue of censorship.

7. Students kept two-week journals in which they wrote from the point of view of a modern Huck Finn traveling across the country. The journal included local color describing the people, the areas, and the events with which the narrator came in contact.

My students were not the only ones to learn from this confrontation with controversy. While I pretended to be John Wallace, passionately explaining how it felt to be the lone black student forced to listen to white teachers, to read "white textbooks," and silently to accept white society, I was transported to a time when I was fifteen sitting in class next to Mary, the only black student in a very alien environment. I say beside Mary for an entire school year never understanding why my attempts at "kindness" were rebuffed, never seeing beyond the stoic, cold stare of her black eyes. Now, after twenty years, I could finally understand. It was not until I sought to expand the periferal vision of my own students, not until I consciously sought to "walk in the shoes" of John Wallace, that I could begin to discern the enigma of Mary's "indifference." She was an outsider; I was an insider. Mary recognized my "beneficence" for what it was, the patronizing prattle of someone unable to see beyond her own narrow world.

Indeed, Mary was right; I was much too content in my own world to want to venture beyond it, and I certainly was never challenged to do so in school. Quite the contrary. It was far safer to discuss the importance of daily life in "Our Town" or to scrutinize the beauty of a Grecian urn than it was to come face to face with an issue that confronted all of us every day, especially if that issue made us uncomfortable. Perhaps if I had been given the opportunity to experience that discomfort when I was a teenager, it wouldn't have taken so many years for me to understand Mary's isolation or John Wallace's objections to The Adventures of Huckleberry Finn.

By no means am I saying that I agree with Mr. Wallace's point of view. Man's search for freedom, idenity, and dignity are universal concerns relevant to all Americans. Mark Twain may show us the ignorance and hypocrisy of a society which places one man above another because of race, but he also shows us the nobility of the individual who transcends that ignorance. The Adventures of Huckleberry Finn challenges us to examine the foibles of our society as well as the prejudices and factitiousness in our own lives.

While I do not agree with Mr. Wallace, I do know that we cannot fully understand our own position on a controversial issue without examining it in relation to opposing views. If we expect our students to function as thinking human beings, we cannot

protect them from controversy. We must not only allow the free exchange of divergent ideas, but also encourage it, even when those ideas do not concur with our own and even when those ideas make us "uncomfortable." Of course, we should be sensitive to the feelings of others, but we must not shrink from confrontation, for it is only through confrontation with our own beliefs and those of others that we learn to see our world in its totality.

Endnotes

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2. Editorial, "Expelling Huck Finn," The Ledgar Star, Norfolk, VA, April 11, 1982, p. 2.

3. Editorial, "Adventures of Huckleberry Finn to Remain in Curriculum," The Ledgar Star, Norfolk, VA, April 13, 1982, p.2.

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JOHN HERSEY'S HIROSHIMA: A LITERARY CLASSIC FOR THE CLASSROOM

John Anthony Scott

The topics of genocide and nuclear war are amongst the most menacing that American students may be asked to confront. How do you introduce these realities into the classroom without arousing fear, depression, a sense of powerlessness in the fact of awesome forces?

In this context John Hersey's Hiroshima is of high value because it is a literary classic. It confronts reality without ever allowing the reader to lose sight of the human experience which lies at the very core of the story. This is a brief work; students will not need so very long to read and master it; but we may think of it as one of the most impressive contributions by an American writer to humane studies and to humanist education in our schools.

This is a minor miracle. Hersey achieves it by giving us a detailed case by case history of the experiences of five hibakusha, or survivors of the atomic blast. The unfolding of the story generates horror and also deep compassion. Hersey helps all young people to feel for others, and to feel with them. He links his readers with the human race, with the great issue of human, as well as personal survival.

Hersey's book has the merit of being formulated with brilliant conciseness, it is hard hitting, easily available, and cheap -- my 1980 copy cost $1.95.

I recently taught an experimental unit on Hiroshima and the nuclear age and I wish to delineate how I did so in the following essay. There were 20 students in my class. I began by dividing them into five teams of four each, one team for each of the hibakusha: Toshiko Sasaki, Dr. Masakazu Fujii, Mrs. Hatsuyo Nakamura, Father Wilhelm Kleinsorge, and Rev. Mr. Kiyoshi Tanimoto. The teams more or less chose each other, but I tried to make sure that each one included a person with special artistic interests or ability. This done, the teams were given their assignment: read the book with primary attention to the experience of the one survivor in whom they had a special (and assigned) interest. Then each team was to meet and prepare a case history of that survivor from the first flash until the conclusion of the story several months later.

The case history was prepared by each team working as a

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group; the actual writing was assigned to one person, the "historian." A second person had responsibility for giving an oral report to the class based upon what had been written. The function of the "artist" was to prepare one or more pictures of the victim with help and suggestions from the team.

While the students were doing this, (I allowed them about a week), I used some of the classroom time to talk about the fundamental structure of matter: the nature of the atom, the discovery of radioactivity, atomic fission, how fission and fusion bombs work. I had found, rather to my astonishment, that many of my students had only the haziest ideas about the physical composition of the universe; they had been able to avoid the serious study of physics throughout their high school careers. So having collected a pile of texts including Isaac Asimov's Understanding Physics: The Electron, Proton and Neutron (New American Library paperback, 1966), I tried to do an introductory job myself.

This amateur approach has a very important message for young people, especially those -- and there are many -- who look at much of science as esoteric and mysterious. It says to them: "All this stuff is knowable. What it has taken scientists decades of effort to find out, you can appropriate and make your own in a matter of weeks or months -- and you'd better." This approach, too, helps the students to understand the very important information that Hersey gives on pages 104 and 105 of his book: that there was no "secret" about the bomb, and that, within weeks of the explosion, the Japanese scientific community knew exactly what had happened both at Hiroshima and at Nagasaki.

The next step was for the whole class to meet and to share their case histories. The reports were given, questions about them were posed and answered. Each team, at the same time, circulated its pictures. This was an important step in helping everybody to visualize the victims, to remember that the study of nuclear bombs is not so much the study of technology as the predicament of humanity in the modern age.

This artistic dimension enhanced the students' ability to master, in imagination, the unthinkable reality of atomic war. The students' creativity often took me by surprise. A good example was the approach by one of our artists to Miss Toshiko Sasaki. Miss Sasaki had worked as a clerk in the personnel department of the East Asia Tin Works in Hiroshima. She was crippled for life when the blast hurled a heavy bookcase at her, smashing her left leg. This artist made no attempt to convey the horror that overwhelmed this young woman and ruined her life. He simply did a pen and ink sketch of a lovely Japanese girl with a flower in her hair -- an affirmation, somehow, of life in the face of ruin.

Hersey's Hiroshima is a fine introduction to the nuclear

age. It is, I feel, of enormous help to young people in visualizing atomic catastrophe, and in pondering the American responsibility for the immense suffering which was then inflicted. Hiroshima ended the war but also launched the most lethal arms race in history. Inescapably, Hiroshima confronts the American student with the dimension of American obligation in working to bring this arms race to an end.

In our discussions, the students raised many questions, far more than the answers that either they or I were able to give. One question that I asked them about the book was, "What moved you most?" The most frequent answer was, Asano Park, the private estate with bamboos, pines, laurels, and maples, an oasis of green to which the wounded fled. What moved the students was the silence in that park where hundreds lay:

> The hurt ones were quiet; no one wept, much less screamed in pain; no one complained; none of the many who died did so noisily; not even the children cried.

CONTROVERSIAL ISSUES IN POPULAR LYRICS, 1960-1985: TEACHING RESOURCES FOR THE ENGLISH CLASSROOM

B. Lee Cooper

Popular music is no stranger to English classrooms. Since the 1960s a number of teachers have issued favorable reports on their experiences in utilizing contemporary lyrics to promote various activities in composition and literature.[1] The most prolific advocate for introducing rock era music in English classes is Southwest State University professor David Pichaske. In three influential studies he has argued with boldness and clarity that students can discover valuable insights about linguistics and poetry, culture and history, and imagery and autobiography by assessing the lyrics of contemporary songs.[2] Pichaske's contentions have been echoed by teachers in other fields as well.[3] Yet it is undeniable that in English, where both oral and written traditions are united, where poetry and prose form a bridge to human understanding, the logic of lyrical investigation is inescapable. What is rare about Pichaske's approach, though, is his recognition of popular lyrics as battlefields for social ideas and political interaction. For English teachers, the study of contemporary music can provide a forceful introduction to the examination of controversial issues in American society.

The following essay is structured in the format of a bibliographic essay. However, rather that citing books and articles which describe, discuss, debate, and dissect particular controversial topics, this study presents songs -- in the form of 45 r.p.m. recordings released over the past quarter century -- that confront and comment on a variety of social, political, and personal concerns.[4] The time period selected for this article is admittedly arbitrary. That is, rather than beginning at 1960 a genuinely comprehensive lyrical review of women's rights, race relations, mistrust of governmental authority, unemployment, or military conflicts should include recordings dating back to 1920. For purposes of brevity, though, this essay examines only rock era images of political protest and social criticism.

During the first half of the twentieth century it was commonplace to encounter statements of political discontent in folk songs. Similarly, elements of social and economic criticism frequently appeared in other forms of underground music from World War I until 1960. In the past twenty-five years, though, the lyrics of popular songs have emerged with strong ideological statements about a variety of controversial subjects. Some of

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these songs are highly philosophical, stressing universal human concern over war, freedom, equality, brotherhood, love, and justice. But most popular protest songs are directly related to specific historical events (murders, trials, wars, and so on) or continuing social and financial problems (economic instability, nuclear proliferation, irresponsibility of political leadership, and militarism) which motivate strong public feelings. The assassination of President John F. Kennedy in 1963, the burgeoning American military involvement in Southeast Asia after 1965, the struggle for black civil rights throughout the sixties and seventies, and the political cynicism generated by the Nixon presidency prompted increasing numbers of chart-topping anthemns calling for more love, more peace, more brotherhood, and more rapid social and political change throughout the United States (see Table 1). Nationwide issues invariably translate into intense personal concerns. Such overriding social movements as women's liberation and environmental protection are also represented in a variety of contemporary recordings.

Table I

A CHRONOLOGICAL PROFILE OF EVENTS AND SELECTED RECORDINGS WHICH ILLUSTRATE POLITICAL PROTEST AND SOCIAL CRITICISM THEMES IN AMERICAN POPULAR MUSIC, 1960-1985

Dates	Events or Social Trends	Recordings by Contemporary Artists (Dates of Popularity)
1960-1969	Demands for individual conformity in respect to race relations, sexual behavior, religious belief, and oral expression	"Town Without Pity" (Musicor 1009) by Gene Pitney (1961)
		"Little Boxes" (Columbis 42940) by Pete Seeger (1964)
		"A Well Respected Man" (Reprise 042 by The Kinks (1965)
		"Dedicated Follower of Fashion" (Reprise 0471) by The Kinks (1966)
		"Pleasant Valley Sunday" (Colgems 1007) by The Monkees (1967)
		"Society's Child (Baby, I've Been Thinking)" (Verve 5027)

		by Janis Ian (1967)
		"Harper Valley P.T.A." (Plantation 3) by Jeannie C. Riley (1968)
		"The Son of Hickory Holler's Tramp" (Columbia 44425) by O. C. Smith (1968)
1960-1969	Cynicism toward persons in positions of social or political authority	"Eve of Destruction" (Dunhill 4009) by Barry McGuire (1965)
		"Subterranean Homesick Blues" (Columbia 43242) by Bob Dylan (1965)
		"For What It's Worth (Stop, Hey What's That Sound)" (Atco 6459) by The Buffalo Springfield (1967
		"Mr. Businessman" (Monument 1083) by Ray Stevens (1968)
		"Outside of a Small Circle of Friends" (A & M 891) by Phil Ochs (1968)
		"Revolution" (Apple 2276) by The Beatles (1968)
		"Games People Play" (Capitol 2248) by Joe South (1969)
		"Monster" (Dunhill 4221) by Steppenwolf (1969)
1960-1985	Concerns for the civil rights of women, minorities, and the poor	"If I Had a Hammer" (Warner Brothers 5296) by Peter, Paul and Mary (1962)
		"Blowin' in the Wind" (Warner Brothers 5368) by Peter, Paul and Mary (1963)
		"We Shall Overcome" (Vanguard 35023 by Joan Baez (1963)
		"Help the Poor" (ABC-Paramount 1055 by B. B. King (1964)
		"Keep on Pushing" (ABC-Paramount

10554)
by The Impressions (1964)

"Ninety-Nine And a Half (Won't Do)"
(Atlantic 2334)
by Wilson Pickett (1966)

"Dead End Street" (Capitol 5869)
by Lou Rawls (1967)

"We're A Winner" (ABC 11022)
by The Impressions (1967)

"Give A Damn" (Mercury 72831)
by Spanky and Our Gang (1968)

"We're Rolling On (Part I)"
(ABC 11071)
by The Impressions (1968)

"Choice of Colors" (Curtom 1943)
by The Impressions (1969)

"Everyday People" (Epic 10407)
by Sly and The Family Stone (196

"Get Together" (RCA 9752)
by The Youngbloods (1969)

"In The Ghetto" (RCA 47-9741)
by Elvis Presley (1969)

"Why I Sing the Blues"
(Bluesway 61024)
by B. B. King (1969)

"Indian Reservation (The Lament of
the Cherokee Reservation Indian)
(Columbia 45332)
by The Raiders (1971)

"Inner City Blues (Make Me Wanna
Holler)" (Tamla 54209)
by Marvin Gaye (1971)

"I Am Women" (Capitol 3350)
by Helen Reddy (1972)

"Immigration Man" (Atlantic 2873)
by David Crosby and Graham
Nash (1972)

		"Why Can't We Live Together" (Glades 1703) by Timmy Thomas (1972)
		"Woman In The Nigger of the World" (Apple 1848) by John Lennon (1972)
		"Half-Breed" (MCA 40102) by Cher (1973)
		"Masterpiece" (Gordy 7126) by The Temptations (1973)
		"For The Love of Money" (Philadelphia International 3544 by the O'Jays (1974)
		"Living For the City" (Crossover 981) by Ray Charles (1975)
		"Takin' It to the Streets" (Warner Brothers 8196) by The Doobie Brothers (1976)
		"Ebony and Ivory" (Columbia 02860) by Paul McCartney and Stevie Wonder (1982)
1965-1974	Criticism of the American military involvement in the Southeast Asian conflict	"Home of the Brave" (Capitol 5483) by Jody Miller (1965)
		"The Universal Soldier" (Hickory 1338) by Donovan (1965)
		"The Cruel War" (Warner Brothers 5809) by Peter, Paul and Mary (1966)
		"The Unknown Soldier" (Elektra 45628) by The Doors (1968)
		"Fortunate Son" (Fantasy 634) by Creedence Clearwater Revival (1969)
		"Give Peace A Chance" (Apple 1809) by John Lennon (1969)

		"Stop The War Now" (Gordy 7104) by Edwin Starr (1970)
		"War" (Gordy 7101) by Edwin Starr (1970)
		"Bring the Boys Home" (Invictus 909 by Freda Payne (1971)
		"Military Madness" (Atlantic 2827) by Graham Nash (1971)
		"War Song" (Reprise 1099) by Neil Young and Graham Nash (1972)
		"Billy, Don't Be A Hero" (Mercury 73479) by Paper Lace (1974)
		"There Will Never Be Peace (Until God Is Seated At The Conference Table)" (Brunswick 55512) by The Chi-Lites (1974)
1965-1974	Support for American military participation in the Southeast Asian conflict	"Ballad of the Green Berets" (RCA 8739) by S/Sgt. Barry Sadler (1966)
		"Gallant Men" (Capitol 5805) Senator Everett McKinley Dirksen (1967)
		"Battle Hymn of Lt. Calley" (Plantation 73) by C Company, featuring Terry Nelson (1971)
1965-1980	Reactions against political protest and social criticism in the United States by persons championing nationalism and patriotism	"Dawn of Correction" (Decca 31844) by The Spokesmen (1965)
		"Open Letter to My Teenage Son" (Liberty 55996) by Victor Lundberg (1967)
		"Okie From Muskogee" (Capitol 2626) by Merle Haggard (1969)
		"The Fightin' Side of Me" (Capitol 2719) by Merle Haggard (1970)

		"The Americans (A Canadian's Opinion)" (Avco 4628) by Gordon Sinclair (1974)
		"Sweet Home Alabama" (MCA 40258) by Lynyrd Skynyrd (1974)
		"In America" (Epic 50888) by The Charlie Daniels Band (198
1967-1970	Protests on American college campuses against the Vietnam conflict	"On Campus" (Cotique 158) by Dickie Goodman (1969)
		"Ohio" (Atlantic 2740) by Crosby, Stills, Nash and Young (1970)
1968	Assassinations of President John F. Kennedy (1963) Reverend Martin Luther King, Jr., and Senator Robert F. Kennedy	"Abraham, Martin and John" (Laurie 3464) by Dion (1968)
		"I Have A Dream" (Gordy 7023) by Rev. Martin Luther King, Jr. (1968)
1968-1971	Trial of the "Chicago Seven" for alleged political subversion during the Democratic National Convention	"Chicago" (Atlantic 2804) by Graham Nash (1971)
1970-1979	Cynicism toward persons in positions of social or political authority	"America, Communicate With Me" (Barnaby 2016) by Ray Stevens (1970)
		"American Woman" (RCA 0325) by The Guess Who (1970)
		"Ball of Confusion (That's What the World Is Today)" (Gordy 7099) by The Temptations (1970)
		"A Change Is Gonna Come / People Gotta Be Free" (Bell 860) by The Fifth Dimension (1970)
		"Heaven Help Us All" (Tamla 54200) by Stevie Wonder (1970)

"Teach Your Children" (Atlantic 273
by Crosby, Stills, Nash and
Young (1970)

"Walk A Mile In My Shoes"
(Capitol 2704)
by Joe South (1970)

"Woodstock" (Atlantic 2723)
by Crosby, Stills, Nash and
Young (1970)

"(For God's Sake) Give More Power to
The People" (Brunswick 55450)
by The Chi-Lites (1971)

"George Jackson" (Columbia 45516)
by Bob Dylan (1971)

"Hey Big Brother" (Rare Earth 5038)
by Rare Earth (1971)

"Imagine" (Apple 1840)
by John Lennon (1971)

"Power to the People" (Apple 1830)
by John Lennon (1971)

"Smiling Faces Sometimes"
(Gordy 7108)
by Undisputed Truth (1971)

"What's Going On" (Tamla 54201)
by Marvin Gaye (1971)

"Won't Get Fooled Again"
(Decca 32846)
by The Who (1971)

"Dialogue (Part I and II)"
(Columbia 45717)
by Chicago (1972)

"Elected" (Warner Brothers 7631)
by Alice Cooper (1972)

"You're The Man" (Tamla 54221)
by Marvin Gaye (1972)

"Watergate" (Rainy Wednesday 202)
by Dickie Goodman (1973)

		"You Haven't Done Nothin'" (Tamla 54252) by Stevie Wonder (1974)
		"At Seventeen" (Columbia 10154) by Janis Ian (1975)
		"Hurricane" (Columbia 10245) by Bob Dylan (1975)
		"My Little Town" (Columbia 10230) by Simon and Garfunkel (1975)
		"The Logical Song" (A & M 2128) by Supertramp (1979)
1970-1985	Concerns about maintaining ecological balance, controlling pollution, and halting nuclear proliferation	"Big Yellow Taxi" (Reprise 0906) by Joni Mitchell (1970)
		"Mercy Mercy Me (The Ecology)" (Tamla 54207) by Marvin Gaye (1971)
		"Signs" (Lionel 3213) by The Five Man Electrical Band (1971)
		"The Family of Man" (Dunhill 4306) by Three Dog Night (1972)
		"Power" (Gordy 7183) by The Temptations (1980)
1970-1985	Reactions to economic instability, unemployment, and automation in workplaces	"A Natural Man" (MGM 14262) by Lou Rawls (1971)
		"Living For The City" (Tamla 54242) by Stevie Wonder (1973)
		"Take this Job and Shove It" (Epic 50469) by Johnny Paycheck (1977)
		"9 to 5" (RCA 12133) by Dolly Parton (1980)
		"Allentown" (Columbia 03413) by Billy Joel (1982)
		"Industrial Disease" (Warner Brothers 29880) by Dire Straits (1983)

		"Mr. Roboto" (A & M 2525) by Styx (1983)
1980-1985	Cynicism toward persons in positions of social and political authority	"Another Brick in the Wall (Part II (Columbia 11187) by Pink Floyd (1980)
		"Controversy" (Warner Brothers 49808) by Prince (1981)
		"Love Is Like A Rock" (MCA 51223) by Donnie Iris (1981)
		"The American Dream" (Elektra 69960 by Hank Williams, Jr. (1982)
		"Dirty Laundry" (Asylum 69894) by Don Henley (1982)
		"Johnny Can't Read" (Asylum 69971) by Don Henley (1982)
		"Spirits in the Material World" (A & M 2390) by The Police (1982)
		"Still in Saigon" (Epic 02828) by The Charlie Daniels Band (198
		"Used to Be" (Motown 1650) by Charlene and Stevie Wonder (1
		"Crumblin' down" (Riva 214) by John Cougar Mellencamp (1983)
		"Pink Houses" (Riva 215) by John Cougar Mellencamp (1983)
		"Synchronicity II" (A & M 2571) by The Police (1983)
		"Undercover of the Night" (Rolling Stones 99813) by The Rolling Stones (1983)
		"War Games" (Atlantic 89812) by Crosby, Stills and Nash (1983
		"The Authority Song" (Riva 216) by John Cougar Mellencamp (1984)

"Do They Know It's Christmas?"
(Columbia 04749)
by Band Aid (1984)

"We Are The World" (Columbia 04839)
by USA For Africa (1985)

In 1983 three popular songs -- "Undercover of the Night," "Synchronicity II," and "Crumblin' Down" -- featured critical commentaries on the nature of modern American society. The Rolling Stones warned listeners to keep out of sight in order to avoid being victimized by South American death squads, by the race militia, by propaganda merchants, and by American militarists who wish to station U. S. soldiers around the globe to insure political control. "Undercover of the Night" indicted the militaristic foreign policy of the Reagan Administration while at the same time puzzling over the failure of American citizens to recognize, react to, and revolt against the inhumanity inherent in governmental actions toward South Africa, Cuba, and El Salvador. The Police shifted their lyrical focus from the international scene to the domestic front. "Synchronicity II" described the suicidal fantasties of a bored, frustrated housewife, the ugly, grey mornings created by industrial plants that belch filth into the skies, and the maze of rush-hour traffic where human beings driving powerful automobiles resemble, fast-moving lemmings packed into shiny metal boxes. Finally, in "Crumblin' Down," John Cougar Mellencamp abandons both international and domestic issues to discuss deeply personal feelings and concerns. He challenges persons to reclaim their independence and self identity. These three songs capsule the breadth of political protest and social criticism contained in popular music between 1960 and 1985.

Commentaries on America's overseas imbroglios and foreign policies are invariably cast in extreme terms. That is, few tunes express both sides of any particular activity, or suspend judgement on a specific issue. Members of popular music's most famous quartet produced songs addressing several worldwide issues: "The Ballad of John and Yoko" (1969), "Bangla-Desh" (1971), and "Give Ireland Back to the Irish" (1972). Barry McGuire challenged several decades of American policies and practices with "Eve of Destruction" (1965). But it was the Southeast Asian conflict of the '60s and '70s that spawned the most hostile lyrical attacks. Anti-war songs included: "The Universal Soldier" (1965), "The Unknown Soldier" (1968), "Give Peace A Chance" (1969), "War" (1970), and "Military Madness" (1971). It would be incorrect to assume that these anti-military melodies were unchallenged by patriotic tunesmiths. In fact, lyrical sentiments condemning all criticism of American military activities, supporting the honor and bravery of U. S. soldiers, and questioning the loyalty of those who would tarnish America's tradition of wartime unity were

numerous. Pro-United States tunes included: "Dawn of Correction" (1965), "Gallant Men" (1967), "The Fightin' Side of Me" (1970), and "Battle Hymn of Lt. Calley" (1971).

Beyond the realm of international political analysis, American music is spiced with observations and criticisms of domestic events. Topics examined include such diverse, complex social issues as racial discrimination, urban decay, political chicanery, and women's rights. Songs addressing domestic issues range from "In The Ghetto" (1969), "Hey Big Brother" (1971), and "Immigration Man" (1972) to "Power" (1980), "Spirits in the Material World" (1982), and "Dirty Laundry" (1982). These lyrics throb with anger; and they cry for social change. This sense of seeking a more humane social climate without identifying the political means to achieve such a worthy goal is also found in "A Change Is Gonna Come / People Gotta Be Free" (1970), "Woodstock" (1970), and "Imagine" (1971). Beyond these anthemns, there are also science-fiction projections of current misdeeds mentioned lyrically in "Shape of Things to Come" (1968), "In The Year 2525" (1969), and "Future Shock" (1973).

Finally, the frustration of being a just man (or an honorable woman) in an unjust society, of being denied the right to express opinions or to display artistic talents because of the demands of social conformity, or of being alienated from work, from loved ones, or from personal possessions inevitably produces an outcry of pain and anguish. Such feelings occur to young girls "At Seventeen" (1975) as well as to more mature women like "Mrs. Robinson" (1968). Even close friends don't realize that it's "Easy To Be Hard" (1969), that an individual can readily become an "Alien" (1981), that a person can be grossly abused by the "Games People Play" (1969), that many folks feel "People Are Strange" (1967), and "Smiling Faces Sometimes" (1971) lie and deceive. Social pressure and demands for behavioral conformity are illustrated in several songs such as "Little Boxes" (1964) "Pleasant Valley Sunday" (1967), "Society's Child (Baby, I've Been Thinking)" (1967), and "Harper Valley P.T.A." (1968). Worker frustration and unemployment only serve to complicate feelings of personal alienation. Songs which demonstrate powerful attitudes about job-related difficulties are: "A Natural Man" (1971), "Take This Job and Shove It" (1977), "9 to 5" (1980), and "Allentown" (1982).

For English teachers the preceding commentary is an invitation -- and a challenge. There is a wealth of lyrical material that can be introduced in classes to stimulate debates, to encourage essays, and to promote speeches on contemporary social issues. Students themselves can provide vinyl teaching resources as well as ideas about specific topics to be examined. But the key person in the learning process is the English teacher. Without willingness to leap beyond traditional texts, these recorded combinations of oral history and contemporary poetry

will remain untested as educational resources. Hopefully, teachers will respond favorably to these significant ideas -- even if they are delivered by such a diverse crew as Duran Duran, Chuck Berry, Madonna, Prince, Stevie Wonder, Bruce Springsteen, Tina Turner, Billy Joel, and John Cougar Mellencamp. By examining relevant concerns about human relations, political responsibilities, and social ethics, educators of the 1980s can hush the harsh comment made by Paul Simon in this 1973 recording "Kodachrome". "When I think back on all the crap I learned in high school," lamented the popular singer/songwriter, "it's a wonder I can think at all."[5]

NOTES

[1]Early reports of successful uses of popular music resources by English teachers include: Rodney J. Barth, "Popular Culture, the Media, and Teaching English," English Journal, LXV (March 1976), pp. 84-88; Frederick E. Danker, "Blues in the Classroom," English Journal, LXII (March 1973), pp. 394-401; Anne W. Lyons, "Creative Teaching in Interdisciplinary Humanities: The Human Values in Pop Music," Minnesota English Journal, X (Winter 1974), pp. 23-31; Anthony Roy Margiane, "The Times They Are A-Changin'," Elementary English, XLVIII (October 1971), pp. 703-704; David E. Morse, "Avant-Rock in the Classroom," English Journal, LVIII (February 1969), pp. 196-200ff.; and Harold F. Mosher, Jr., "The Lyrics of American Pop Music: A New Poetry," Popular Music and Society, I (Spring 1972), pp. 167-176.

[2]David Pichaske's three booklength studies are: Beowulf to Beatles and Beyond: The Varieties of Poetry (New York: Macmillan Company, 1981); A Generation in Motion: Popular Music and Culture in the Sixties (New York: Schirmer Press, 1979); and The Poetry of Rock: The Golden Years (Peoria, Illinois: Ellis Press, 1981).

[3]George O. Carney (ed.), The Sounds of People and Places: Readings in the Geography of Music (Washington, D.C.: University Press of America, 1979); B. Lee Cooper, Images of American Society in Popular Music: A Guide to Reflective Teaching (Chicago: Nelson-Hall, Inc., 1982); B. Lee Cooper, "Mick Jagger as Herodotus and Billy Joel as Thucydides? A Rock Music Perspective, 1950-1985," Social Education, XLIX (October 1985), pp. 596-600; R. Serge Denisoff and Richard A. Peterson (eds.), The Sounds of Social Change: Studies in Popular Culture (Chicago: Rand McNally Company, 1972); William Graebner, "Teaching 'The History of Rock 'N' Roll'," Teaching History: Journal of Methods, IX (Spring 1984), pp. 2-20; Thomas J. Meyer, "In This Course, 'Dare To Be Stupid' Can Be The Route To Intellectual Growth," Chronicle of Higher Education, XXX (November 6, 1985), pp. 1, 35; and Robert H. Reid, "Philosophy Teacher Tunes in Students With Rock Music," The (Cleveland, Ohio) Plain Dealer, (February 20, 1977), p. 20.

[4]Much of this essay is adapted from the introductory commentary for Chapter 9 in the author's study entitled A Resource Guide to Themes in Contemporary American Song Lyrics, 1950-1985) (Westport, Connecticut: Greenwood Press, 1986), pp. 183-189.

[5]This recording, which attained Billboard "Hot 100" Chart rating for fourteen consecutive weeks in 1973, is one of many songs which condemn the quality of public education in the United States. See Ronald E. Butchart and B. Lee Cooper, "'Teacher, Leave Them Kids Alone!': Perceptions of Schooling and Education in American Popular Music" (Mimeographed paper presented at the annual convention of the American Education Studies Association in Boston, Massachusetts during November 1981) and B. Lee Cooper, "'It's A Wonder I Can Think At All': Vinyl Images of American Public Education, 1950-1980," Popular Music and Society, IX, no. 4 (1984), pp. 47-65.

SELECTED ANNOTATED BIBLIOGRAPHY OF LITERARY WORKS WHICH ADDRESS KEY SOCIAL ISSUES

Edited by Samuel Totten

There are innumerous works of literature (novels, short stories, plays, and poetry) available that address, in one way or another, many of today's key social issues. Listed below are a minute selection of those works which are concerned about the following issues: apartheid, censorship, genocide, the Holocaust, human rights, nuclear power, nuclear war, and terrorism.

APARTHEID:

Aylen, Leo. Return to Zululand. London: Sidgwick and Jackson, 1980. In this book of poetry by a white South African, there are numerous poems that powerfully illustrate the tension that apartheid creates between the blacks and whites.

Feinberg, Barry, editor. Poets to the People: South African Freedom Poems. London: George Allen and Unwim Ltd., 1974. Feinberg states that "the poets in this volume have all endured persecution and official censure of one kind or another, including, for some, imprisonment and torture, because of their beliefs. It is because of their beliefs that they write as they do and it is because their writings consistently and eloquently echo the problems and the deepest yearnings of the victims of apartheid tyranny that they are included in this compilation."

Fugard, Athol. Statements After an Arrest Under the Immortality Act. London: Oxford University Press, 1974. This startling play deals with the tragic conclusions of an affair between a white librarian and a "coloured" (mixed race) school principal. Paperback.

Fugard, Athol. Swiswe Banzi is Dead. New York: Viking Press, 1976. This powerful play is about a black South African who, in order to survive, steals the passbook and with it the identity of a murdered man. Paperback.

Fugard, Athol. The Island. New York: The Viking Press, 1976. A very moving play, The Island is about two black prisoners incarcerated in South Africa's maximum security prison for African political prisoners. Paperback.

Gordimer, Nadine. A World of Strangers. New York: Penguin Books, 1978. This novel presents the story of a young Englishman who is sent out to Johannesburg to represent a publicity firm. His friendship with Afrikaners and Africans (black South Africans) makes him aware of the completely separate worlds of the many

races there. Paperback.

Gordimer, Nadine. July's People. New York: Penguin, 1982. This novel is about how a race war breaks out between the blacks and whites in South Africa, and how a white couple is led to safety by their black servant. The changes in the relationship between the three makes for fascinating reading. Paperback.

Gordimer, Nadine. Something Out There. New York: The Viking Press, 1984. This collection, which is comprised of a novella and ten short stories, has many pieces which deal with apartheid. The subject matter is quite eclectic: the whites' fear of revolution in South Africa, the activities of black terrorists, and the miserable lives of blacks in the ghettos, plus others.

La Guma, Alex. In the Fog of the Season's End. London: Heinemann, 1982. This novel, by an exiled South African black, is about those people in South Africa "who risk their lives daily in the underground movement against apartheid." Paperback.

Lytton, David. The Goddamn White Man. New York: Penguin Books, 1975. This novel presents the story of one black man's life in South Africa. It is one of the most scorching indictments of "the waste and degradation cause by apartheid." Paperback.

Michener, James. The Covenant. New York: Fawcett, 1982. This book presents, in the form of a novel, a history of South Africa. It provides a powerful view of the apartheid system: its causes, its implementation, its ramifications, etc.

Paton, Alan. Ah, But Your Land is Beautiful. New York: Charles Scribner's Sons, 1984. This novel conveys the day-to-day experiences of a group of people whose lives are scarred by apartheid. Paperback.

Paton, Alan. Cry, The Beloved Country. New York: Penguin Books, 1975. This novel records a Zulu parson's search for his son in race-torn Johannesburg; and in doing so, it deeply probes the racial problems of South Africa. Paperback.

Sepamla, Sipho. A Ride on the Whirlwind: A Novel of Soweto. London: Heinemann, 1984. This novel, which is set during the 1975 June riots in Soweto (the major black "township" outside of Johannesburg, South Africa), "provides a powerful and moving account of the tensions and turbulence, intrigue, and confusion which enveloped the township and rocked the nation." Paperback.

Zwelonke, D. M. Robben Island. London: Heinemann, 1973. This novel is set in South Africa's island prison for political prisoners. It is the story of a black prisoner's life on Robben Island and how he is stoic under torture, but whose body gives up and dies. Paperback.

CENSORSHIP:

Bradbury, Ray. Farenheit 451. New York: Ballantine Books, 1971. This novel is about a society that prohibits ownership of books and completely wipes out any semblance of free thinking and/or individualism.

Hentoff, Nat. The Day They Came to Arrest the Book. New York: Delacorte, 1982. This novel, for ages 10 and up, is based upon a true incident in which the Human Relations Committee in Fairfax County, Virginia, tried to bar The Adventures of Huckleberry Finn from a classroom in the Mark Twain Intermediate School. Hentoff shows how a local complaint can grown into a national controversy. Very moving in parts.

Orwell, George. 1984. New York: Penguin Books, 1975. A terrifying story, this novel is about a man living in a totalitarian state where the authorities govern every action, word, gesture, and thought of its citizens. All writings are controlled by the "Ministry of Truth," and any unauthorized books are destroyed by the "Thought Policy."

Rand, Ayn. Anthem. New York: Signet, 1975. A thought-provoking novel, Anthem depicts the horrors found in a society in which the unpardonable sin is for an individual to use his/her mind. Books are banned in this society and when they are found they are burned and their owners are subjected to frightening penalties.

GENOCIDE: (See, also, the separate section on the Holocaust)

Bulgakov, Mikhail. The Master and Margarita. New York: Signet, 1967. [Translated from the Russian by Michael Glenny] This is an outstanding novel in which the "real" world of Stalinist Russia in the 1930's experiences an upheaval due to the "unreal" appearance of the Devil. Much of the power of this satire comes from the inability of "rational" people to accept events which are ostensibly "irrational," even though the irrational (genocidal acts) is the norm of their everyday world. This was first published in samizdat.

Chukovskaia, Lydia. The Deserted House. New York: Dutton, 1967. [Translated from the Russian by Aline B. Werth] Written in Russia from 1939-1940, during the "Terror," this novel depicts what happened to the millions of simple people who optimistically believed that Stalin's promise of a happy future was going to come true. Olga Petrovna, the protagonist, and her son, Kolia, are such believers who turn away from such faith when other people begin to be swallowed up by the purges. Eventually Kolia is arrested, and Olga, who is fired from her job because of Kolia's arrest, if left waiting for the return -- which will never happen -- of her loved one. Olga's fate, as well as that of Kolia's, is shown to be that of only one of tens of thousands.

This was first published in samizdat.

Chukovskia, Lydia. Going Under. New York: Quadrangel/New York Times, 1976. [Translated from the Russian by Peter M. Weston] In this novella, which is set in the 1940's in the Soviet Union, the protagonist, Nina Sergeeuna, greatly suffers due to the unknown fate of her husband, who was arrested during the purges of the 1930's. The novella which is autobiographical, also touches on the new wave of terror of the 1940's as well as the anti-Semitism that arose at this time. This was first published in samizdat.

Daniel, Iulli. "This is Moscow Speaking." In Blake, Patricia & Hayward, Max (Eds.) Dissonant Voices in Soviet Literature. New York: Harper and row, 1964. [Translated from the Russian by John Richardson] This bitterly satiric story is about an official proclamation announcing "Public Murder Day," during which all Soviet citizens over the age of sixteen are given the right to kill any other Soviet (except soldiers and policemen).

Groseclose, Elgin. Ararat. New York: Garrick & Evans, 1939. This novel presents a vivid picture of the Armenian way of life prior to, during, and following the genocidal acts committed by the Turkish in 1915.

Keeley, Edmund. A Wilderness Called Peace. New York: Simon & Schuster, 1985. This novel, which takes the form of a diary, tells the story of a woman (Sameth) of European-Chinese Khmer ancestry who is caught up in and witnesses the cataclysmic events that have torn asunder Cambodia (now Kampuchea) since the 1970's. It chronicles the woman's life -- her decision whether to remain in the country or to escape -- as well as the following: the slaughter of (up to three of the seven million people) the Cambodian people by the Pol Pot regime from 1975-1979, the Vietnamese invasion of the country, the guerilla warfare that has been ongoing ever since, and the plight of the refugees along the Thailand-Cambodian borders. The novel has been praised for powerfully delineating "the cynical international politics of our era," but criticized for its weaknesses vis-a-vis its portrayal of the protagonist who seems more Western than Eastern in her actions and thoughts.

Schwarz-Bart, Andre. A Woman Named Solitude. New York: Bantam, 1973. [Translated from the French by Ralph Manheim] This novel presents the story of the massacre of a group of slaves in West Africa. The protagonist, a black woman named Solitude, seems destined for martyrdom much like Ernie Levy in Schwarz-Bart's The Last of the Just.

Shalamov, Varlam. Kolyma Tales. New York and London: W. Norton, 1980. [Translated from the Russian by John Glad] The powerful short stories in this collection devastatingly portry life and death in the Stalinist prison camps from 1929-1949. Shalamov

wrote from first-hand experience in that he was incarcerated for nearly twenty years in such camps.

Solzhenitsyn, Aleksandr. Cancer Ward. New York: Dial, 1968. [Translated from the Russian by Rebecca Frank] Set in the cancer ward of a hospital in Soviet Central Asia, this novel portrays the lives of numerous Soviet personalities thrown together under extreme conditions. Significantly, the role of many of the patients in the hospital reflect the treatment that the smaller nations in the Soviet Union were subjected to under Stalin. Throughout the novel there are direct and indirect allusions to the genocidal acts committed by Stalin's lackeys. A central character is an ex-academician who lives with an overwhelming sense of guilt for having been silent while his peers were castigated, tortured and murdered.

Solzhenitsyn, Aleksandr. The First Circle. New York: Harper & Row, 1968. [Translated from the Russian by Thomas P. Whitney] This powerful novel provides a panoramic view of the terror (including the genocidal acts) that people lived under in Stalinist Russia. The novel takes place in a prison camp for political prisoners where the inmates are forced to work on technological devices that will increase the power of the totalitarian state. The novel, whose title is an apt allusion from Dante's Divine Comedy, is rife with allusions to Stalin's Collectivization and the Trials of the 1930's.

Solzhenitsyn, Aleksandr. One Day in the Life of Ivan Denisovich. New York: Dutton, 1963. [Translated from the Russian by Ralph Parker] While this novel does not specifically deal with genocidal acts, it does key in on how Stalin rounded up entire bodies of people and sent them to prison camps in Siberia where the conditions were harsh and cruel, if not deadly. This story is about a "lucky day" in the life of one prisoner in the Soviet gulag. The irony of the "lucky day" shines through brightly. It is worth noting that the make-up of the prisoners in Ivan's camp accurately depict the terrible treatment suffered by the smaller nations under the rule of Stalin. It, in essence, speaks to the persecution suffered by both the religious and national minorities in the Soviet Union.

Vladimov, Georgii. Faithful Ruslan: The Story of a Guard Dog. New York: Simon & Schuster, 1978. [Translated from the Russian by Michael Glenny] This satirical novel is about a guard dog in a gulag camp who is out of a job as the camp is torn down. It depicts what a loyal servant of the state has had to do during its period of service.

Voinovich, Vladimir. Pretender to the Throne: The Further Adventures of Private Ivan Chonkin. New York: Farrar, Straus & Giroux, 1978. [Translated from the Russian by Richard Lourie] In this satirical novel, the protagonist languishes in jail while all the

petty bureaucrats do anything and everything from being liquidated. Both Stalin and Hitler are characters in this book.

Werfel, Franz. The Forty Days of Musa Dagh. New York: Viking, 1934. This epic novel tells the story of how and why the large Armenian community in Turkey (in 1915) became the object of the twentieth century's first official case of genocide, which resulted in the death or deportation of perhaps 1.5 million of 2.3 million Turkish Armenians. Integral to the novel is the heroic story of an attempt by a group of Armenians to hold out on a mountain top against the Turks.

Wiesel, Elie. The Testament. New York: Summit Books, 1981. [Translated from the French by Marion Wiesel] This novel, whose background is Stalin's mass slaughter of Jewish writers in 1952, is about the life of Paltiel Kossover who fought as a Marxist intellectual against the Nazis in Germany, served as a Communist agent in France and Palestine, worked as a burier of the dead on the Eastern Front, wrote tracts for the Party in Russia, and is now faced with a death sentence in Russia. Before he dies he composes a testament of his journey through life in order that his life not be totally forgotten. The testament (which constitutes the novel) serves as a message to his son, and becomes a celebration because a spirit has survived a pogrom. The testament is comprised of memoirs, letters, poems, and the words that are spoken at his interrogation.

THE HOLOCAUST:

Bellow, Saul. Mr. Sammler's Planet. New York: Viking, 1976. In this novel, Arthur Sammler, a Polish Jew who escaped from becoming a victim of the Nazis by crawling out of a mass grave and hiding in a masoleum for the duration of the war, has had his belief in progress, universalism and liberalism almost completely shattered by the horrors of the Holocaust. Living in the United States, Sammler primarily lives his life exploring the meaning of morality, death and life. There are numerous allusions to the Holocaust and Sammler is often engaged in discussions about such individuals as Eichmann, Mordechai Chaim Rumkowski, and ideas such as the "banality of evil" as espoused by Hannah Arendt.

Borowski, Tadeusz. This Way to the Gas, Ladies and Gentlemen. New York: Viking, 1967. The haunting short stories in this collection are based on Borowski's experiences in Auschwitz. Each story presents life in the concentration camp in all of its "brutal, naked reality."

Gascar, Pierre. The Season of the Dead. In Beasts and Men and the Seed. New York: Meridian Books, 1960. [Translated from the French by Jean Stewart and Merloyd Lawrence] This novella about the Holocaust is ostensibly based on the experiences Gascar (a French soldier, but not a Jew) faced while interned in various con-

centration camps over a period of five years. The imprisoned narrator and his peers are responsible for burying their comrades in the cemetery adjacent to the French prisoner-of-war camp in the Ukraine. The grave diggers' world is suddenly turned upside down when they dig a trench to drain off water and discover a mass grave of half-decayed Jewish bodies. The stench of the bodies permeates everything and, along with the grisly scenes, serves as the metaphor for the decay of what has previously been known as "civilization." This decay has profound metaphysical ramifications for most of the characters as well as most of the subsequent events in the novella, of which there are many, including a Jew who seeks the shelter of a grave in order to save his life.

Grass, Gunter. The Tin Drum. New York: Pantheon, 1962. [Translated from the German by Ralph Manheim] In this powerful novel, which is a scathing indictment of the crimes of Nazism, the reader is ostensibly reading the autobiographical novel of Oskar Matzerath, a mad German dwarf who is incarcerated in an institution and is fond of pounding on a drum. At the age of three, after examining the state of the world and concluding that he wanted no part of a world of the lower middle class (who were among the strongest supporters of Hitler) that he was born into, Oskar decided to quit growing. From this point on, Oskar becomes the nemesis of those he despises. His subsequent actions serve as a parody of German history (1899-1954), none more so than the brutal period controlled by the Nazis.

Habe, Hans. The Mission. New York: Coward McCann, 1966. [Translated from the German by Michael Bullock] This is a documentary novel of the Evian Conference convened by President Roosevelt for the purpose of dealing with Jewish refugees during the period of the Holocaust. Indecision at this conference resulted in losing the opportunity to ransom Germany's Jewish population from the Nazis.

Hersey, John. The Wall. New York: Alfred A. Knopf, 1950. Presented as if it is actually a recovered historical record, which was written by a lost ghetto historian named Noach Levison, this novel tells the story of the creation of the Warsaw Ghetto, the building of the wall around the ghetto, and the uprising and the destruction of the ghetto.

Hochhuth, Rolf. The Deputy. New York: Grove, 1964. [Translated from the German by Richard and Clara Winston; Preface by Albert Schweitzer] This morality play, which ignited a heated controversy, is basically an indictment of Pope Pius XII's silence vis-a-vis the Nazis' mass killing of the Jews. The basic outline of the drama is based around Father Riccardo Fontana's vain attempt (along with that of Kurt Gerstein, an anti-Nazi who penetrated the SS in order to subvert it) to get the Pope to issue a protest. Upon the Pope's refusal Fontana is voluntarily

deported and eventually dies in Auschwitz.

Klainer, Albert and Klainer, Jo-Ann. The Judas Game. New York: Ace Books, 1981. This novel is about the Nazi "medical experiments" in concentration camps.

Keneally, Thomas. Schindler's List. New York: Simon & Schuster, 1982. This is a "novelistic nonfiction account" of Oskar Schindler, a German entrepreneur whose fake concentration camp ended up saving over a thousand Jews in Czechoslovakia.

Kosinski, Jerzy. The Painted Bird. New York: Pocket Books, 1965. This powerfully and terrifyingly rendered novel presents the story of a young boy who, upon separation from his parents, wanders through peasant villages in Holocaust-plagued Europe until he is rescued by Russian troops at which time he is reunited with his parents. During his wanderings, at which time he is frequently mistaken for a Jew or a gypsy, he experiences one harrowing event after another. Inexorably, he moves from being a victim of abuse and hatred to being a victimizer for he sees that role as the only way to extricate himself from being victimized. The overriding metaphor of the novel is the evil of the Holocaust.

Kuznetsov, Anatoli. Babi Yar: A Documentary Novel. New York: Farrar, Strauss, Giroux, 1970. [Translated from the Russian by Jacob Guralsky; uncensored edition] In this documentary novel, Kuznetsov, who defected to the West from the Soviet Union, presents an account of the massacre of the Jews in Kiev, in 1941 by the SS and their Ukrainian collaborators. The novel is based on the notes the author took as a teenager while the Nazi atrocities were being carried out in the ravine near his village. The first edition of this novel was published in Russia, where sections were deleted. The chapters that were censored deal with "NKVD-provoked outbursts in the Kreschchatik neighborhood of Kiev, with the intent of provoking a German response."

Lind, Jakov. Landscape in Concrete. New York: Grove Press, 1966. This novel (by a Jew who survived the Holocaust by working as a laborer under an assumed identity in Germany), which classically parodies man's quest for knowledge and satirically comments on "civilized society," uses as its epigram the following statement: "There is a plague called man." The protagonist, Gauthier Bachmann, is a sergeant in the Nazi army who has been told that he is temporarily mentally unfit for military service. Bachmann journeys across Europe, whose landscape is bereft of all spiritual and human values, in search of his regiment. As he continues on his quest, he slowly but surely reverts from being "civilized" to increasingly barbaric, and instead of gaining knowledge about himself and his world he seems to sink into ignorance. By committing one heinous brutality after another and in his drive to survive at any cost, Bachmann becomes a symbol of the new "amoral

man" in a world gone mad. The actions of the other characters raise the question as to whether one can remain "human," despite one's innocence when something such as horrific as the Holocaust can take place in one's world.

Lustig, Arnost. Darkness Casts No Shadows. New York: Inscape, 1976. This is a sensitively drawn novel about the struggles of two young boys who escape from a transport, leaving a concentration camp, which is likely enroute to a death camp. They attempt to return home, but do not realize that their "home" no longer exists.

Lustig, Arnost. Night and Hope. New York: Avon, 1976. [Translated from the Czech by George Theiner] This book of powerful short stories "explores the nightmarish interaction between Jews and the meticulous efficiency of the Nazi program for extermination." It is based on the author's experiences in Terezin as well as on actual records of the administrative procedures deployed in the camp by the Third Reich.

Miller, Arther. Incident at Vichy. New York: Viking, 1964. This play is about nine men and a boy, all of whom are suspected of being Jews, who have been rounded up and are facing their demise. The play raises a host of questions about good and evil, moral ambivalence, and what constitutes the essence of being human.

Orlev, Uri. The Lead Soldiers. New York: Taplinger Publishing Company, 1980. [Translated from the Hebrew by Hillel Hankin] Now living in Jerusalem, Uri Orlev witnessed the Nazi occupation of Poland while a child. His experiences are recreated in this semi-autobiographical novel. It shows the Holocaust through the eyes of a small boy, Yorik, who, with his younger brother, Kazik, survives by transforming the horrors around them into an ingenious series of children's games. The novel chronicles the boys' journey from a comfortable home in a suburb of Warsaw to the terror of the ghetto, to hiding places in the basements and attics, and finally to Bergen-Belsen. In the end, "every landmark of their childhood -- home, family, their very names -- is annihilated.

Schaeffer, Susan F. Anya. New York: Macmillan, 1974. In the form of a memoir, this historical novel tells the story of Anya Savikin, a survivor of the Holocaust, and her struggle to save her own and her daughter's lives. In minute detail, Schaffer powerfully conjures up the daily lives of people in pre-war Poland, the pogroms, the invasion of Warsaw, the agony of being separated from family members, and the killings. Especially moving is the agony that Jewish mothers go through in regard to being forced to choose between one's life and that of their children. It received the Edward Wallant Award for the best work of Jewish fiction of 1974.

Schwarz-Bart, Andre. Last of the Just. New York: Atheneum, 1960. This novel provides an account of the Levy family of "Just Men" who follow a tradition of self-sacrificing which originated in the year 1185 (during a pogrom against the Jews in York, England), and culminated in the martyrdom of Ernie Levy in Auschwitz, where he voluntarily goes in order to save the world. The story is based on the legend that the martyrdom of the "Just Man" will ensure perpetuation of the world. Numerous critics contend that the novel implies that the Jewish tradition of the "Just Man" has finally been exhausted by the overwhelming horror of the Holocaust.

Shaw, Robert. The Man in the Glass Booth. New York: Harcourt, Brace and World, 1967. This novel is about the trial of Adolf Eichmann during which he was tried in Israel for the crimes he committed against humanity during the Holocaust.

Shaw, Robert. The Man in the Glass Booth. New York: Grove Press, 1968. This play is about the trial of Adolf Eichmann during which he was tried in Israel for the crimes he committed during the Holocaust.

Shul, Yuri. Uncle Misha's Partisans. New York: Four Winds Press, 1973. This novel is about one of the partisan bands that fought against the Nazis.

Singer, Issac Bashevis. Enemies, A Love Story. New York: Farrar, Straus and Elizabeth Shub, 1972. [Translated from the Yiddish by Aliza Shevrin and Elizabeth Shub] This novel examines the relationship between the lives of survivors of the Holocaust now living in the United States and the lives they led in Nazi Europe. The four major characters, as well as most of the minor ones of the novel, are survivors. Many key issues are explored in this novel, including: the uniqueness of the evil of the Holocaust; and, on another note, the lack of a concerted effort on the part of the Jews in the United States during the Holocaust years to save their brethern in Europe.

Steiner, Jean Francois. Treblinka. New York: Simon & Schuster, 1967. [Translated from the French by Helen Weaver] This novel chronicles how Treblinka -- one of the first Nazi concentration camps specifically set up to kill Jews in large numbers -- was organized, how it operated, and how its Jewish slave-laborers rose up against their German and Ukranian guards and destroyed the camp on August 2, 1943. It is, in a sense, a story of fascinating contrasts: the Jewish prisoners' initial passivity and their final courage and ingenuity.

Styron, William. Sophie's Choice. New York: Random House, 1979. This novel is set in 1947 in Brooklyn, and is narrated by Stingo, a young Southern writer who becomes friends with Sophie, a Polish Catholic survivor of Auschwitz, and her boyfriend, Nathan, a

manic depressive American Jew. Ostensibly these three characters represent concepts of American inaction during the Holocaust, European ambivalence, and Jewish suffering. The main theme is the mental and moral anguish that has been a legacy of the Holocaust. This novel has been roundly criticized by critics for sensationalism, vulgarity, poor humor, and a weak plot. More significantly, Styron has been castigated for trivializing the magnitude of the Holocaust.

Uris, Leon. Mila 18. Garden City, NY: Doubleday, 1961. This popular novel is about the uprising of the Warsaw Ghetto.

Uris, Leon. QB VII. Garden City, NY: Doubleday, 1970. In this popular novel a former concentration camp inmate sues an American novelist for writing that the survivor took part in sterilization surgery on fellow inmates.

Wallant, Edward Lewis. The Pawnbroker. New York: Harcourt, Brace & World, 1961. This novel, which was made into a popular movie, is about a Holcaust survivor who is a pawnbroker in Harlem, and is haunted by memories of the horrors he experienced in a concentration camp. The plot is weak -- particularly in light of the fact that the author makes an analogy between the plight of the poor blacks in Harlem and that of the Jews in Nazi Germany -- and is rife with cliches.

Weiss, Peter. The Investigation. New York: Atheneum, 1966. [Translated from the German by Jon Swan and Ulu Grosbard] This controversial play is a condensed version of the trail (which was held in Frankfurt, Germany from December 20, 1963 through August 20, 1965) of twenty-one of the people who were responsible for the running of Auschwitz. The play is presented in the form of eleven cantos, each of which is concerned with a particular aspect of torture at Auschwitz. Due to both the lack of embellishment and the high degree of selectivity in the use of the court records, some critics contend that the drama suffers from a certain flatness, if not a tone of indifference. Other critics, however, contend that the lack of embellishment contributed to the play's raw power on the stage. On another note, numerous critics have made the assertion the Weiss altered and reshaped many of the facts in order to suit his own political purpose -- a castigation of the system of capitalism which Weiss believes led to the perpetration of such horrendous crimes as those that took place during the Holocaust. Finally, Weiss has also been heavily criticized for his notion that Auschwitz was a "scientific instrument that could have been used by anyone to exterminate anyone," and not acknowledging what it really was -- a plan to exterminate the Jewish people.

Wiesel, Elie. The Accident. New York: Hill and Wang, 1962. [Translated from the French by Anne Borchardt] This is a novel about a survivor of the Holocaust who is so burdened with his

searing memories that he has lost the will to live and wants to die so he can join his loved ones in death. He has also lost his faith in God, whom he blames for the tragedy of the Holocaust. When he is injured in an accident, he fights against his doctor's efforts to save him, against the love offered him by his girlfriend, and against the care of his best friend. However, his best friend, Gyula, castigates him for giving up on life, and the protagonist slowly comes to understand that life is worth living, and he makes the decision to fight for his life.

Wiesel, Elie. A Beggar in Jerusalem. New York: Random House, 1970. [Translated from the French by Lily Edelman and Elie Wiesel] In this novel David, a survivor of the Holocaust and now a soldier in the Israeli army, is in an army platoon which is sent to liberate the Wailing Wall during the '67 War. David's best friend, Katriel, disappears just as the platoon accomplishes its goal, and in his (David's) search for his friend he sits and talks with a group of beggars. The beggar, in Jewish folk literature often possesses magical and powerful qualities and is a protean type character. As the beggars talk and relate talmudic legends and tales, the Jewish past melds with the present. David recalls his childhood when he lost everything -- his family members, friends, and hometown -- to the Nazis. David wishes he had not survived but realizes he must go on because his survival serves a significant purpose: his duty to relate the stories only he knows so the past will not be forgotten.

Wiesel, Elie. The Fifth Son. New York: Summit Books, 1985. [Translated from the French by Marion Wiesel] The focus of this novel revolves around a stepson's attempt to break through his father's (who is a Holocaust survivor) wall of silence, which is a result of his experiences at Auschwitz and afterwards (including involvement in the group murder of an SS officer). The young man discovers that the SS officer is still alive (and living in West Germany under a new identity), and decides to track him down to execute him. Running throughout the book is the theme of revenge and whether it is justified or not.

Wiesel, Elie. The Gates of the Forest. New York: Holt, Rinehard, Winston, 1966. [Translated from the French by Frances Frenayne] This novel, which is comprised of four separate sections, depicts the life of a Hungarian Jew through various facets of his life: as a young survivor of the Holocaust who hides in the woods, his role as the scapegoat in a village play about the Judas story, as a member of a band of Jewish partisans, and his "return" to God in a Brooklyn prayer hall among pious Hasidim. In the last scene of the novel Gregor comes to understand an important truth: God may not need man, but man cannot do without God.

Wiesel, Elie. Night. New York: Hill & Wang, 1960. [Translated from the French by Stella Rodway] In this extremely powerful book -- which seems to defy categorization in that it has been alter-

nately described by critics as a fictionalized autobiography, nonfiction novel, memoir, and autobiographical narrative -- the reader is presented with a stark and graphic first-hand account of the horrors of the deportation and slaughter of the Jews by the Nazis. It is told by Eliezer, a 15 year old survivor, who was ripped from his family home in Translyvania and transported to Auschwitz where he lost his mother, younger sister, father, and his abiding faith in God.

Wiesel, Elie. The Trial of God: (As It Was Held on February 25, 1649 in Shamgorod). New York: Random House, 1979. [Translated from the French by Marion Wiesel] This play deals with the most complex of theological problems -- that of theodicy, or the justification of the divine in the presence of evil. The play is set in 1649 as three entertainers wander into the village of Shamgorod on the anniversary of a terrible pogrom to celebrate Purim (which, ironically, is a Jewish festival that celebrates an averted disaster -- Esther's intercession to save the Jewish people from the evil Haman). The only Jews alive in Shamgorod are an embittered innkeeper and his daughter. Instead of the usual holiday entertainment, the actors agreed, upon the innkeeper's insistance, to hold a mock trial. The innkeeper plays the part of the prosecutor, the players act as judges, and the defendant is God, who is held responsible for the atrocities inflicted on the Jewish people.

Wiesenthal, Simon. Sunflower. New York: Shocken, 1976. In this allegorical novel, a young Jew is taken from a death camp to a makeshift army hospital and placed next to a dying Nazi who extends his hand toward the Jew. The novel forms the basis for a symposium on various facets of the Holocaust, and the symposium (including such participants as Abraham J. Heschel, Cynthia Ozick, Herbert Marcuse as well as others) forms the second part of this volume.

HUMAN RIGHTS:

Bradbury, Ray. Farrenheit 451. New York: Ballantine Books, 1971. This novel is about a totalitarian society that prohibits ownership of books and exterminates those who wish to think for themselves. It presents a classic example of Henrich Heine's statement: "Where books are burnt human beings are destined to be burnt too." Paperback.

Butler, William. Butterfly Revolution. New York: Ballantine Books, 1975. This novel deals with a youth at a boys' summer camp that becomes an increasingly frightening model of a totalitarian society. Paperback.

Fugard, Athol. Statements After an Arrest Under the Immortality Act. London: Oxford University Press, 1974. This startling play deals with the tragic conclusion of an affair between a white

librarian and a "colored" (mixed race) school principal in South Africa. Paperback.

Fugard, Athol. Swiswe Banzi is Dead. New York: Viking Press, 1976. This powerful play is about a black South African who, in order to survive, steals the pass book and with it the identity of a murdered man. Paperback.

Fugard, Athol. The Island. New York: The Viking Press, 1976. A very moving play, The Island is about two black prisoners incarcerated in South Africa's maximum security prison for African political prisoners. Paperback.

Gordimer, Nadine. A World of Strangers. New York: Penguin Books, 1978. This novel presents the story of a young Englishman sent to Johannesburg to represent a publicity firm. His friendship with Afrikaners (white South Africans) and Africans (black South Africans) makes him aware of the completely separate worlds of the races there. Paperback.

Gordimer, Nadine. July's People. New York: Penguin, 1982. This novel describes how a race war breaks out between the blacks and whites in South Africa, and how a white couple is led to safety by their black servant. The changes in the relationship between the three makes for fascinating reading. Paperback.

Hochhuth, Roth. The Deputy. New York: Grove Press, 1969. This powerful play indicts the Catholic Church, Pope Pius XII, mankind, and God for their silence in face of the tragedy of the Holocaust. Paperback.

Hope, Christopher. A Separate Peace: A Novel of South Africa. New York: Charles Scribner's Sons, 1982. Hope's novel is scathing but hilarious satire on South Africa's apartheid system. The protagonist has been compared to Holden Caulfield in Catcher in the Rye. Paperback.

Huxley, Aldous. Brave New World. New York: Penguin Books, 1979. This book satirizes the idea of progress put forth to the detriment of humanity. It is a probing examination of eugenics, happiness under servitude and a "well-intentioned" totalitarian state. Paperback.

Kafka, Franz. The Trial. New York: Penguin Books, 1970. The Trial, an outstanding novella, relates the perplexing and frightening experiences of a man ostensibly arrested on a charge that is never specified. Paperback.

Karp, David. One. New York: Penguin Books, 1972. This is the story of a Professor Burden who supposes himself to be a loyal citizen of the state, but the state's inquisitors feel otherwise, accuse him of being a heretic and set out to remold Burden's

entire identity. Paperback.

Koestler, Arthur. Darkness at Noon. New York: Macmillian Publishing Co., 1969. This classic novel about a man who is a victim of the so-called Moscow Trials presents a frightening picture of a totalitarian state. Paperback.

La Guma, Alex. In the Fog of the Season's End. London: Heinemann, 1982. This novel, by an exiled South African black, is about people in South Africa who risk their lives daily in the underground movement against apartheid. Paperback.

Langguth, A. J. Hidden Terrors. New York: Pantheon, 1980. This novel starkly depicts the trail of bloodletting from the torture chambers of Brazil and Uruguay to the desks of several government agencies -- including the Office of Public Safety and the Agency for International Development (AID) -- several ambassadors, three Presidents - Kennedy, Johnson and Nixon - and, last but not least, the CIA. Hardback.

Lytton, David. The Goddamn White Man. New York: Penguin Books, 1975. This novel about a black man's life in South Africa is one of the most scorching indictments of the waste and degradation caused by apartheid. Paperback.

Michener, James. The Covenant. New York: Fawcett, 1982. This novel presents a history of South Africa and provides a powerful view of the apartheid system, its implementation, its ramifications, etc. Paperback.

Miller, Arthur. The Crucible. New York: Penguin Books, 1974. This play, a powerful retelling of the story of the Salem witch trials, keys in on the mass hysteria in a society that leads to making "witches" of innocent people. Paperback.

Orwell, George. Animal Farm. New York: Penguin Books, 1973. This novella, a biting satire on dictatorships, is the story of a revolution that went wrong and is a specific indictment of the Russian Revolution and its aftermath. Paperback.

Orwell, George. 1984. New York: Penguin Books, 1975. This is the terrifying story of a man living in a totalitarian state where the authorities keep a check on every action, word, gesture, and thought. Paperback.

Paton, Alan. Ah, But Your Land is Beautiful. New York: Charles Scribner's Sons, 1984. This novel conveys the day-to-day experiences of a group of people whose lives are scarred by apartheid. Paperback.

Paton, Alan. Cry, the Beloved Country. New York: Penguin Books, 1975. This novel records a Zulu parson's search for his son in

race-torn Johannesburg; in doing so, it deeply probes the racial problems of South Africa. Paperback.

Rand, Ayn. Anthem. New York: Signet, 1975. This thought-provoking novel depicts the horrors that can happen if people allow the state to control their lives. More specifically, the protagonist is marked for death because he committed the unpardonable sin: he used his mind and did not follow the herd. Paperback.

Rand, Ayn. We the Living. New York: New American Library, 1970. This novel portrays the impact of the Russian Revolution on three people who demand the right to live their own lives. It tells of a girl's passionate love and her bitter struggle against the corrupting evil of a totalitarian state. Paperback.

Schneider, Peter. The Wall Jumper. New York: Pantheon Books, 1983. In this novel the narrator examines the effects of political division on life, love and identity in Berlin, his "Siamese City." He tracks the details of infinite accommodation to the Berlin Wall, from the artificial mountain for rockclimbing enthusiasts in the West to the embargo of the sale of scuba diving equipment in the East. Hardback.

Sepamla, Sipho. A Ride on the Whirlwind: A Novel of Soweto. London: Heinemann, 1984. This novel, set during the 1976 June riots in Soweto (the major black "township" outside of Johannesburg, South Africa), provides a powerful and moving account of the tensions, turbulence, intrigue and confusion that enveloped the township and rocked the nation. Paperback.

Solzhenitsyn, Alexander. Cancer Ward. New York: Penguin Books, 1977. This novel presents the frightening story of the corrupting power of a police state. It is the story of Oleg Kostoglotov and his fight for existence in a Soviet concentration camp and, later, a cancer ward. Paperback.

Solzhenitsyn, Alexander. One Day in the Life of Ivan Denisovich. New York: Penguin Books, 1977. This novella presents a shattering view of the fate -- imprisonment in a Siberian labor camp -- of one man during Stalin's reign of terror. Paperback.

Steiner, Jean Francois. Treblinka. New York: New American Library, 1979. This is the inspiring, incredible story of the 600 Jews who revolted against their murderers and burned a Nazi death camp to the ground. Paperback.

Valenzuela, Luisa. Strange Things Happen Here. New York: Harcourt Brace Jovanovich, 1980. This is a collection of 22 brief stories and a novella by an Argentinian writer. Her characters are dehumanized by police-state conditions, under which citizens are encouraged to inform on one another, and innocent people are taken away in the night by the police, or wait to be. Fear per-

meates her stories, in which the paranoid suspicions of the authorities become everyone's paranoia. Highly recommended. Hardback.

West, Morris. Proteus. New York: Bantam Books, 1980. This is a fast-paced novel in which the protagonist, using the alias Proteus, heads up an organization whose mission is to "spring" political prisoners. Paperback.

Zwelonke, D. M. Robben Island. London: Heinemann, 1973. This novel is set on South Africa's Robben Island for political prisoners. It is the story of a black prisoner's life there and his stoicism under torture. Paperback.

NUCLEAR POWER:

Sampson, Fay. The Watch on Patterick Fell. New York: Greenwillow Books, 1978. This novel is about how the two children of nuclear scientist parents rebel against a scientific view of the world. The story takes place against the backdrop of a future period in England after widespread protests have forced the shutdown of nuclear power plants and waste disposal facilities. Paperback.

Scortia, Thomas N., and Frank M. Robinson. The Prometheus Crisis. New York: Bantam Books, 1976. This novel is about a catastrophic accident that takes place in the world's largest plant. The novel is, at one and the same time, a "thriller" and a didactic novel. Paperback.

Sidar, Alexander. The Dorset Disaster. New York: Grosset & Dunlop, 1980. This is a realistic novel (called "faction" by the publishers) about a "runaway" accident at a nuclear plant in Connecticut. As large amounts of radiation are released, the reader becomes involved in the reactions of the military, political, and journalistic personnel. The narrative, reports the publisher, is "based on the best scientific projection available, and interviews and documents from numerous nuclear experts." Paperback.

Wohl, Burton. The China Syndrome. New York: Bantam Books, 1979. This book is a novelization of the award-winning film about a reporter, a cameraman, and a engineer who uncover sloppy practices at a nuclear power plant just in time to avert a meltdown (i.e., the "china syndrome"). In an eerie parallel, the accident at Three Mile Island occurred a few weeks after the movie's release. Paperback.

NUCLEAR WAR:

Anderson, Paul. Twilight World. New York: Dodd, Mead and Company, 1961. This science fiction novel explores what the world might be like after World War III. It is a grim story of ruin, famine,

barbarism, but also hope. Paradoxically, the genetic mutations from radiation exposure prove to be the greatest boon for the human race.

Angell, Roger. "Some Pigs in Sailor Suits," The Stone Arbor and Other Stories. Boston: Little, Brown and Company, 1960. Angell has written an extremely powerful short story about how the interest in military technology often outstrips the interest in the value of human life.

Barthelme, Donald. "The Game," Unspeakable Practices, Unnatural Acts. New York: Farrar, Straus and Giroux, 1980. This short story is a first-person narrative account of a man who has been on duty in the command capsule of a missile launch control center for 133 days. Normally men in his line of work are relieved after 24 hours, but there has been an oversight. The oversight has clearly lost the man his sanity. All that he can think of is playing jacks, but the man who shares the capsule with him keeps the jacks and the rubber ball locked in his attache case. This is black humor at its best.

Benet, Stephen Vincent. "By The Waters of Babylon," Twenty-Five Short Stories. Garden City, NY: The Sun Dial Press, 1943. This is a fascinating short story about a young primitive "priest" who journeys to the "Dead Places" and has a vision of what the earlier civilization was like before "the time of the Great Burning and Destruction."

Blume, Judy. Tiger Eyes. Scarsdale, NY: Bradbury Press, 1981. In this novel a 15-year old girl is trying to put her life back together after her father was murdered in a robbery of his store. In doing so she goes to live with her aunt and uncle in Los Alamos, New Mexico. It just so happens that her uncle works as a nuclear weapons researcher, and the girl comes to connect her personal experience with violence (her father's murder) to her uncle's association with the threat of nuclear violence.

Blumenfeld, Yorick. Jenny. Boston: Little, Brown and Company, 1982. A fictional diary, Jenny presents the moving story of a young girl in England who is confined to a fallout shelter during a nuclear war. The words in the book are in script which adds a heightened touch of reality to the story.

Bradbury, Ray. "Embroidery," Twice Twenty-Two. Garden City, NY: Doubleday and Co., 1966. In this short story three women find out that something terrible (most likely an atomic war) is going to shortly take place, but they cannot seem to even come close to comprehending its magnitude or the impact of it on their lives.

Bradbury, Ray. "The Garbage Collector," Twice Twenty-Two. Garden City, NY: Doubleday and Co., 1966. This is a morbid short story about a garbage collector who has been ordered to collect dead

bodies in the event of a nuclear war.

Bradbury, Ray. "The Smile," Twice Twenty-Two. Garden City, NY: Doubleday and Co., 1966. The people in this short story seek to ritually destroy all remnants of the previous civilization, which they blame for the shambles the world has become.

Briggs, Raymond. When the Wind Blows. New York: Shocken Books, 1982. This slim volume is a comic-strip tale of an average English couple, James and Hilda Boggs, preparing and muddling through nuclear war, from early advice on fixing a fallout shelter through radiation poisoning.

Buck, Pearl. Command the Morning. New York: J. Day, Co., 1959. This is a novel about the scientists who developed the first chain reaction at the University of Chicago, December 2, 1942.

Bulliet, Richard. The Gulf Scenario. New York: St. Martin's Press, 1984. In this novel the protagonist, a global war strategist for the Harvard-MIT Strategic Research Group, becomes involved in staving off a nuclear war in the "Gulf States," which could very likely erupt into a nuclear holocaust.

Burdick, Eugene, and Harvey Wheeler. Fail-Safe. New York: Dell Publishing Co., 1963. In this story a mechanical failure sends a group of United States nuclear bombers toward Russia, with no chance of recalling them.

Caidin, Martin. Almost Midnight. New York: Morrow, 1971. In this novel US Air Force personnel work to recover five atomic bombs that have been taken by terrorists and placed in American cities.

Collins, Larry, and Dominique La Pierre. The Fifth Horseman. New York: Avon, 1981. In this novel the president of the United States receives a nuclear ultimatum -- either America surrenders to absurd demands or a major city will be obliterated. A fascinating and highly believable story.

Drury, Allen. The Hill of Summer. New York: Pinnacle Books, 1981. This novel presents the "tense and powerful story of the clash of minds, purpose, and ultimate aims represented by the unyielding and grimly determined new leader of the Soviet Union, and the easy going, grandfatherly new President of the US, as the Russian launches the Soviet climatic drive to win "the final battle that will decide the fate of all mankind" and the American seeks, with a combination of decaying military force, guts, and bluff and sheer determination to head him off."

Drury, Allen. The Promise of Joy. Garden City, NY: Doubleday & Co., Inc., 1975. In this novel, the United States finds itself caught in a web of danger as the Soviet Union and China inch closer and closer to engaging in atomic warfare.

Drury, Allen. The Roads of Earth. New York: Doubleday & Company, 1984. In this novel a young, "new generation" Soviet leader succeeds the last of the ill old men who surrounded Leonid Brezhnev -- and American President Hamilton Delbacher is confronted with a world crisis that threatens to flare into nuclear war. The Soviet President Yuri Seapin, vows to become the "Supreme Ruler and Arbiter of All Mankind," but his adversary, Delbacher, is not about to let that happen.

Farki, Moris. The Last of Days. New York: Crown, 1983. In this novel a self-proclaimed Islamic messiah and leader of a terrorist organization believed he has been chosen by Allah to crush Israel. To do that he is bent on unleashing a nuclear holocaust. Jews and Muslims unite to stop him.

Grave, Robert. "Christmas Truce," Collected Short Stories. Garden City, NY: Doubleday and Co., 1964. In this lengthy short story (17 pages) a grandfather and grandson disagree on the best approach to take in regard to the nuclear weapons race. The grandson is for nuclear disarmament, whereas the grandfather is for maintaining a strong nuclear deterrent.

Guild, Nicholas. Chain Reaction. New York: St. Martin's Press, 1983. Chain Reaction is a suspenseful novel about a Prussian nobleman's mission to rendezvous with a German spy who has been placed in the Manhattan Project, in order to obtain critical data about how to develop the atomic bomb so that he can deliver it to Germany's atomic scientists.

Haldeman, Joe. "To Howard Hughes: A Modest Proposal," Infinite Dreams. New York: St. Martin's Press, 1978. This is a short story about a wealthy man who attempts to rid the world of nuclear weapons by rather dubious means.

Heinlein, Robert. "Solution Unsatisfactory," Expanded Universe. New York: Grosset and Dunlap, 1980. This is an interesting short story about the search for a way to provide safety for humanity in the nuclear age. As the title suggests, the characters in this short story come up with an unsatisfactory solution.

Hoban, Russell. Riddley Walker. New York: Pocket Books, 1980. This novel is about a primitive civilization in England, about 2,300 years after a nuclear holocaust, and the growing pains it is going through. It is ostensibly pursuing the same course that led to the demise of the previous civilization.

Ibuse, Masuji. Black Rain. Palo Alto, CA: Kodanska International Ltd., 1982. Written by an elderly Japanese writer, this is a highly acclaimed novel about the impact that the atomic bombing had on Hiroshima and its people.

Mason, Colin. Hostage. London: Macmillan, 1973. In this novel

Israeli rightwing terrorists steal some US atomic bombs stockpiled in Tel Aviv.

Master, Dexter. The Accident. New York: Knopf, 1965. This is a novel about the invention and use of the atomic bomb, and it is told during the eight days that it takes a young atomic scientist to die from exposure to radiation. The setting is Los Alamos, New Mexico, in 1946.

McMahon, Thomas. Principles of American Nuclear Chemistry: A Novel. New York: Avon, 1980. Set in Los Alamos, New Mexico in 1943, this is the story of the intellectual and emotional ferment that grips a group of atomic scientists at work on the atomic bomb.

Miller, Walter. "A Canticle for Leibowitz," The Magazine of Fantasy and Fiction: A 30-year Retrospective. Garden City, NY: Doubleday and Co., 1980. This is the short story of a world that has suffered a nuclear holocaust and is slowly but surely heading towards another.

Miller, Walter. A Canticle for Leibowitz. Philadelphia: Lippincott, 1969. Originally a short story, this Hugo-winning novel is divided into three sections and tells about a world plagued by nuclear holocaust. The sections are "Fiat Lux," a medieval tale of faith and spirituality in the deserts of Utah 600 years after a nuclear holocaust; "Fiat Homo," a Renaissance story set 600 years after the first, and which is concerned with the overgrowth of religion by science; and "Fiat Voluntar Tua," the story, 600 years later still, of the events leading to and flowing from yet another holocaust.

Morris, Edita. The Seeds of Hiroshima. New York: Braziller, 1965. An American realizes the full horror of the atomic bombings when he discovers that the Japanese family with whom he is lodging lost the wife and mother in the bombing raid in 1945, and that the father is now dying from radiation sickness.

Niesewand, Peter. Fallback. New York: New American Library, 1982. Fallback is a novel about nuclear superpower espionage. An American computer genius is called upon by the US intelligence community to abort a nuclear first-strike attack by the Soviets.

Petesch, Natalie L. M. "How I Saved Mickey from the Bomb," After the First There is No Other. Iowa City, Iowa: University of Iowa Press, 1979. This spoof, which highlights the absurdities that confront humanity in the nuclear age, is about a dog who dreams of saving his master in the event of a nuclear war.

Quammen, David. The Zolta Configuration. Garden City, NY: Doubleday, 1983. In this novel an ex-Green Beret becomes involved, against his will, in a case of nuclear espionage after he

receives a formula concerning a thermonuclear weapon.

Rinehart, Luke. Long Voyage Back. New York: Dell Publishing Co., 1983. In this novel, a strange group of people (including an "iron-willed sailor, a high-rolling financier, and a stranger who could neither be trusted nor abandoned") are on a sea voyage when a nuclear war breaks out. The book is both an adventure story and a modern-day morality tale.

Roshwald, Mordecai. Level 7. New York: McGraw-Hill, 1959. This thought-provoking science fiction novel depicts the complete extermination of the human race by nuclear holocaust. As critic H. Bruce Franklin states, this novel "dramatizes what Jonathan Schell in The Fate of the Earth calls unimaginable: the extinction of all human consciousness." Two time Nobel Prize winner Dr. Linus Pauling has called this novel "the most realistic picture of nuclear war that I have ever read in any work of fiction."

Shute, Nevil. On The Beach. New York: Ballantine Books, 1979. This novel is about the last generation of people on earth living out their last days prior to the day when the effects -- radioactive fallout -- of an accidental nuclear war reach them.

Somerville, John. Crisis: True Story About How the World Almost Ended. In this play the process of deciding about what to do during the Cuban Missile Crisis is re-enacted. The main characters are the President, the UN Ambassador, and the presidential advisors. There is a sub-plot about the President's secretary and an intern who figure out what is going on and then react to it. To order this script, write to the author at: 1426 Merrit Drive, El Cajon, CA 92020. $1.00 a copy.

Strieber, Whitley, and James Kunetaka. Warday. New York: Holt, Rinehart, Winston, 1984. Five years after the US has been destroyed by a nuclear war, two journalists go on a journey in order to discover what had happened to the nation. Their discoveries are extremely startling.

Theriault, Yves. "Akva Nuten (The South Wind)." In Franklin, H. Bruce (Ed.), Countdown to Midnight: Twelve Memorable Stories About Nuclear Warfare. New York: DAW Books, pp. 134-145. This short story focuses on how the nuclear arms race and the threat of nuclear holocaust is perceived by those in the Third World. As Franklin states in his introduction, "The story's non-European point of view, its simple eloquence, and its primeval natural setting are all perfectly appropriate for a conclusive moment in human history."

Vandeloo, Jos. "The Day of the Dead God," Modern Stories from Holland and Flanders, ed. Egbert Krispyn. New York: Twayne Publications, 1973. This is an interesting but depressing story about how humanity's ostensible incapacity to act civilized results in

nuclear holocaust, time and time again.

Vonnegut, Kurt, Jr. Cat's Cradle. New York: Dell Publishing Co., 1963. In this wild satire, Vonnegut takes deadly aim at the role of atomic scientists in society as well as the way people "live" their lives while having to face the fact that their very species could be wiped out, at anytime, by "Ice-9."

Wells, H. G. The World Set Free. London: Collins, 1956. In this classic novel a world war erupts and the major cities of the world are destroyed by small "atomic bombs" which are dropped from planes. Civilization collapses as the crazed survivors, sick from radioactivity, crawl across the face of the earth. As critic H. Bruce Franklin states, "The World Set Free may be considered the beginning in imagination, of the atomic age."

Wilhelm, Kate. "Countdown." In Franklin, H. Bruce. (Ed.), Countdown to Midnight: Twelve Memorable Stories about Nuclear Warfare. New York: DAW Books, 1984. Written in 1968, this short story is about the positioning of nuclear weapons in space, and the concomitant dangers.

Williamson, Tony. The Doomsday Contract. New York: Simon and Schuster, 1978. American soldiers of fortune tackle a terrorist group that threatens to destroy the Arab world with atomic bombs they have stolen.

TERRORISM:

Arvay, Harry. Operation Kuwait. New York: Bantam, 1975. In this novel Israeli intelligence agents attempt to foil terrorist hijackings by destroying the training headquarters of the terrorists.

Arvay, Harry. The Pireaeus Plot. New York: Bantam, 1975. This is a fascinating novel in which Israel assists PLO leader Yasser Arafat in maintaining power against his more radical colleagues.

Atwater, James D. Time Bomb. New York: Viking, 1977. This is an interesting novel in which British troops go up against the Irish Republican Army. It contains detailed descriptions of the dismantling of IRA bombs.

Boll, Heinrich. The Safety Net. New York: Knopf, 1982. 313 pp. This novel, which combines social satire and moral fable, is about one of the most wealthy and powerful businessmen in West Germany and his overriding fear of being attacked by leftist terrorists. The result is that he and his family become trapped in a "safety net" of police protection and surveillance. They are forced, by their fear, to live in a house they dare not leave, where every room is bugged, every visitor suspect, and every object is a potential bomb. Ironically, they end up waiting to

see when and in what form the terror will overtake them.

Caidin, Martin. Almost Midnight. New York: Morrow, 1971. In this novel, U.S. Air Force personnel work to recover five atomic bombs that have been stolen by terrorists and placed in U.S. cities.

Chandler, David D. The Capablanca Opening. New York: St. Martins, 1977. This is an interesting novel about the Tupamaro guerrillas and their terrorist activities in Uruguay.

Collins, Larry and Dominique Lapierre. The Fifth Horseman. New York: Avon, 1981. 478 pp. In this powerful and fascinating novel the U.S. President receives an ultimatum -- if the U.S. does not surrender to certain demands, terrorists will blow up New York City with a nuclear bomb.

Conrad, Joseph. The Secret Agent. New York: Doubleday, 1953. 303 pp. In this novel -- concerned with anarchists, mysterious foreign embassies, and terrorist bombings -- both the police and the anarchists are caught up in a web of corruption and misconceived duty. Ultimately, the novel is a significant statement of modern dehumanization and alienation.

Cormier, Robert. After the First Death. New York: Pantheon, 1979. 256 pp. This novel, appropriate for students in grades 9 and up, is about a busload of children which is hijacked by Palestinian-type terrorists. Among the terrorists' demands is the exposure of a military brainwashing project called Inner Delta. As one critic pointed out: "The graphic brutality and cynical inhumanity will not set well with some. But, bloody as it is, this taut teaser is perfectly controlled, marked by grim humor, and hard-hitting verite."

Dan, Uri, and Peter Mann. Ultimatum: PU 94. New York: Leisure Books, 1977. In this novel a group of terrorists attempt to build a nuclear bomb. One of the most interesting aspects of this novel is the actual references to articles on nuclear terrorism.

Daniel, Iulli. "This is Moscow Speaking." In Blake, Patricia and Max Hayward (Eds.). Dissonant Voices in Soviet Literature. New York: Harper and Row, 1964. This bitterly satiric short story is about an official proclamation announcing "Public Murder Day," during which all Soviet citizens over the age of sixteen are given the right to kill any other Soviet (except for soldiers and policemen).

De Mille, Nelson. By the Rivers of Babylon. New York: Harcourt Brace. In this novel a group of Palestinians attempt to subvert an Arab-Israeli peace conference by downing the plane carrying the Israeli delegation.

Dostoyevsky, Fyodor. The Possessed (or The Devils). New York: New

American Library, 1962. 736 pp. One of Dostoyevsky's most violent and pessimistic novels, The Possessed shows how abstract political theories can possess and turn human beings into demons.

Fairbairn, Douglas. Street 8. New York: Delacorte, 1977. This is an outstanding novel about Cuban anti-Castro terrorists.

Farki, Moris. The Last of Days. New York: Crown, 1983. 535 pp. In this outstanding novel a self-proclaimed Islamic messiah and leader of a terrorist group believes he has been chosen by Allah to crush Israel. To do that he is bent on unleashing a nuclear holocaust. Jews and Muslims unite to stop him and his fellow terrorists from carrying out their plan.

Fleming, Ian. On Her Majesty's Secret Service. New York: New American Library, 1963. This James Bond thriller is about nuclear blackmail.

Forsyth, Frederick. The Day of the Jackal. New York: Bantam Books, 1972. 495 pp. This political thriller of high intrique and suspense is about a hired assassin who is out to murder General Charles de Gaulle.

Harris, Thomas. Black Sunday. New York: Putman, 1974. In this novel an Arab terrorist group is determined to blow up the Super Bowl in retaliation for American aid to Israel. The group uses a mad former Navy pilot and prisoner of war in Vietnam, who is currently a pilot of a blimp, to carry out their plans.

Herrick, William. Kill Memory. New York: New Directions, 1983. 134 pp. This novel follows an aging revolutionary, Elizabeth, as she meditates upon her chosen commitment to a flawed cause. Author Alan Cheuse commented that Kill Memory "...offers both the intensity of thrillers and the depth of mainstream fiction."

Herrick, William. Love and Terror. New York: New Directions, 1981. 250 pp. This novel tells of both the Red Brigade-like terrorist Gabrielle Strelsin and an older Polish Communist, Clara Z., who regrets the "necessary murders."

Kiely, Benedict. Nothing Happens in Carmincross. Boston: David R. Godine, 1985. 279pp. This novel has been described by the author as a "lament over the tragedy of the Irish situation." It, at one and the same time, presents a vivid history of Ireland as well as a mordant comment on the madness of the terror ("the troubles") that plagues the nation. Terrorist after terrorist appears in this novel, and all of them leave havoc and horror strewn in their paths.

Kiely, Benedict. "Proxopera." In The State of Ireland: A Novella and Seventeen Stories. Boston: David R. Godine, 1980. This novella which has been called a small masterpiece by novelist

William Kennedy, is about a terrorist bombing in a provencial town in Ireland. The book has a tightly constructed plot and is extremely suspenseful.

Kalb, Marvin, and Ted Koppel. In the National Interest. New York: Simon and Schuster, 1977. In this novel, by two noted U.S. journalists, Palestine terrorists kidnap the wife of the American Secretary of State while he is engaged in "shuttle diplomacy" in the Middle East.

Kiefer, Warren. The Kidnappers. New York: Harper and Row, 1977. The focus of this novel is the battle between leftist terrorists and right-wing death squads in Argentina.

Koestler, Arthur. Thieves in the Night. London: Macmillian, 1946. This novel, by the noted novelist and essayist, is about the terrorist activities of the Irgun Zvai Leumi and the Stern Gang, and their efforts to push the British out of Palestine in order to establish the state of Israel.

Lambert, Derek. The Yermakov Transfer. New York: Saturday Review Press, 1974. In this novel, which is one of the relatively few works featuring the use of terror and blackmail against the Soviet Union, Jewish activists plan to kidnap the Soviet Premier in order to force the authorities to allow the emigration of Jews to Israel.

Lancaster, Graham. The Nuclear Letters. New York: Atheneum, 1979. 233 pp. In this novel plutonium-239 (a main ingredient used in the manufacture of nuclear weapons) is stolen from a storage area in the state of Washington. A series of threatening letters sent to various heads of Western states turn out to be part of a Soviet plan to take over West Berlin.

Le Carre, John. Little Drummer Girl. New York: Bantam Books, 1983. 515 pp. Considered a classic thriller, this novel is about the pursuit of an elusive terrorist leader. This "combination of spy story, tale of love, and political novel plunges the reader into the labyrinth of modern day terrorism."

Lessing, Doris. The Good Terrorist. New York: Knopf, 1985. This outstanding novel is about a loose-knit group of political vagabonds who comprise an ill-defined and volatile underground. At first they merely drift from one cause to another, but part of the group then develops ties with insurgents in Northern Ireland and eventually the Soviet Union. At the center of the story is Alice Mellings who, though not the leader, is the driving force of the group. It has been called "a brilliant account of the types of individuals who commit terrorist acts," and a scathing comment on radical politics and terrorist adventures.

McCarthy, Mary. Cannibals and Missionaries. New York: Harcourt

Brace Jovanovich, 1979. 369 pp. This novel centers around a committee of liberals that is flying, in 1975, to Iran "to investigate torture and illegality under the Shah." Also aboard the jet is a group of art collectors on their way to visit Iran's museums and archaeological sites. The passengers' world "is turned upside down when the plane is hijacked by a group of Germans, Arabs, and a Tupamaro. The reactions of captives and captors to their tightening situation are among the surprises of this exciting, comical, sometimes horrifying story, whose plot and odd mixture of characters allow the author to give us a study in social behavior -- as in a novel of manners -- together with an analysis of the logic of terror...."

Mason, Colin. Hostage. London: Macmillan, 1973. In this novel Israeli rightwing terrorists steal a number of U.S. atomic bombs stockpiled in Tel Aviv.

Osmond, Andrew. Saladin! New York: Doubleday, 1976. This novel is "about PLO-Israeli counterterrorist attacks following the PLO massacre of Israeli athletes at the Munich Olympics."

Piercy, Marge. Vida: A Novel. New York: Summit Books, 1979. 412 pp. This novel is about a group of post-1960s terrorists (not unlike members of the Weather Underground) who have gone underground. It focuses on Vida -- who was a symbol of the rebellion of the sixties -- and her struggles to remain free.

Rowe, John. Long Live the King. New York: Stein and Day, 1986. In this novel the Irish Republican Army (IRA) bombs Westminister Abbey, and in the process kills the Queen, the Prime Minister of England, and the Archbishop of Canterbury. The bulk of the book depicts the ramifications of that terrorist action.

Rowe, James N. The Judas Squad. Boston: Little, Brown, 1977. In this well-researched novel terrorists take over a fast breeder nuclear reactor, and threaten to destroy Pittsburgh if they are not provided with $50 million in cash. It is an excellent presentation of nuclear terrorism and hostage bargaining.

Silone, Ignazio. Fontamara. New York: New American Library, 1981. 165 pp. In this novel counter-revolutionary terror is treated as 'timeless' fable. The setting is poverty-stricken southern Italy under Mussolini's fascist regime -- but it could easily be any time, anywhere that the dispossessed see their very existence threatened by the powers that rule and own the earth. Fontamara is considered to be one of the major works of fiction to emerge from the social, political and economic crucible of the 1930s.

Seymour, Gerald. The Glory Boys. New York: Random House, 1976. In this novel Palestinian terrorists team up with members of the Irish Republican Army in order to carry out a terrorist act. This novel has been noted for its outstanding presentation of the

evolution of a terrorist act.

Seymour, Gerald. Harry's Game. New York: Random House, 1976. 281 pp. In this novel the British intelligence agency and the defense bureau send out an agent to kill the assassin of a British cabinet member. This novel is notable for the attention that is given to the feeling of what it is like to be part of the conflict in Ulster, Ireland.

Theroux, Paul. The Family Arsenal. Boston: Houghton Mifflin, 1976. "This best-selling novel dramatically portrays a London-based cell of the Irish Republican Army."

Trew, Anthony. Ultimatum. London: Collins, 1975. In this novel Arab terrorists smuggle a nuclear weapon into London and demand the return of all the Palestinian land that Israel has captured. The terrorists threaten to detonate the bomb within seventy-two hours if their demands are not met.

West, Morris. Proteus. New York: William Morrow, 1979, 372 pp. In this compelling novel a man who is overwhelmed by the violence in the world paradoxically becomes a terrorist in order to rid the world of violence. Thus, as he attempts to "build bridges of benevolence" he ends up becoming a threat to the entire world.

Williamson, Tony. The Doomsday Contract. New York: Simon and Schuster, 1978. This novel focuses on a group of U.S. soldiers of fortune who tackle a terrorist group that threatens to destroy the Arab world with atomic bombs they have stolen.

Wolfe, Michael. The Panama Paradox. New York: Harper and Row, 1977. This is an outstanding novel in which Panamanian terrorists attack the Panama Canal. What is particularly interesting is that the novel contains several scenarios for attacking and defending the Canal.